



William C. Stuart.



A 1618
L 12

P. Fisco



THORVALDSEN:

HIS LIFE AND WORKS.



Digitized by the Internet Archive
in 2017 with funding from
Getty Research Institute

THORVALDSEN:

HIS LIFE AND WORKS.

BY

EUGENE PLON,

TRANSLATED BY

MRS. CASHEL HOEY.

ILLUSTRATED BY THIRTY-NINE ENGRAVINGS ON STEEL AND WOOD



London:

RICHARD BENTLEY AND SON,

PUBLISHERS IN ORDINARY TO HER MAJESTY.

1874.

LONDON :
R. CLAY, SONS, AND TAYLOR, PRINTERS.
BREAD STREET HILL.

PREFACE.

THE present work is a translation from M. PLON's interesting Life of the great Danish Sculptor M. Plon has added to its value by a complete Catalogue of Thorvaldsen's Works, and the Life is now first offered to the English people, rendered into English by Mrs. CASHEL HOEY, whose faithful and spirited translations from the French are already known to the public. It is hoped that this Life of an artist who exercised so wide an influence over sculptors of every nationality during his residence in Rome will be welcomed in this country.

THE PUBLISHER.

LONDON,

November, 1873.



CONTENTS.

PART I.

THE LIFE OF THORVALDSEN.

CHAPTER I.

	PAGE
THE BIRTH OF THORVALDSEN.—THE CHILD'S NATURAL TALENT FOR SCULPTURE.	
—HIS STUDIES AT THE ACADEMY OF COPENHAGEN.—HIS EARLY SUCCESSES.	
—HIS DEPARTURE FOR ITALY.—HIS JOURNEY.—HIS ARRIVAL AT ROME	3

CHAPTER II.

THORVALDSEN AND THE ANTIQUES.—ZOËGA.—PECUNIARY DIFFICULTIES.—SICKLY STATE.—POLITICAL TROUBLES.—MR. HOPE AND THE JASON.—ANNA MARIA.—THE ABDUCTION OF BRISEIS	21
---	----

CHAPTER III.

BARON HUMBOLDT.—RAUCH.—THE "TWO HERMES."—THE "TRIUMPH OF ALEXANDER."—THE GRAND DUCHESS OF TUSCANY.—BARONESS SCHUBART.—"MORNING."—"NIGHT."—THE "VENUS."—THE MARBLES OF EGINA.—BYRON.—"HOPE."—PRINCESS BARYATINSKA.—"MERCURY."—"THE THREE GRACES"	37
---	----

CHAPTER IV.

MISS MACKENZIE OF SEAFORTH.—THORVALDSEN'S ILLNESS.—HIS SOJOURN AT ALBANO.—HIS RECOVERY.—AN EXCURSION TO NAPLES.—A VIENNESE LADY.—QUARRELS.—HIS DEPARTURE FOR DENMARK	57
--	----

CHAPTER V.

THE LION OF LUCERNE.—RECEPTION BY THE ACADEMY OF COPENHAGEN.—THE FREE KIRKE.—JOURNEY TO GERMANY.—THE EMPEROR ALEXANDER.—MONUMENTS TO COPERNICUS, PRINCE PONIATOWSKI, PRINCE POTOCKI.—RETURN TO ROME	65
---	----

CHAPTER VI.

THE PRINCE-ROYAL OF DENMARK.—PRINCE LOUIS OF BAVARIA.—THORVALDSEN'S "CHRIST AND THE APOSTLES."—HIS "SERMON OF ST. JOHN."—CONSALVI.— POPE PIUS VII.—THE CABAL OF INTOLERANCE.—LEO XII.—THORVALDSEN BECOMES PRESIDENT OF THE ACADEMY OF SAINT LUKE	75
---	----

CHAPTER VII.

ATTACKS UPON THORVALDSEN ABOUT THE TOMB OF APPIANI.—MONUMENTS TO PRINCE SCHWARZENBERG AND THE DUKE OF LEUCHTENBERG.—THE KING OF BAVARIA AT ROME.—THE GRAND-DUCHÉSS HELENA.—MARIE-LOUISE.—EUST OF NAPOLEON.—MEDALS STOLEN FROM THORVALDSEN'S COLLECTION.—JOURNEY TO MUNICH.—BARTOLINI	93
--	----

CHAPTER VIII.

HORACE VERNET.—MENDELSSOHN.—TROUBLES AT ROME.—THORVALDSEN'S STUDIO AND GARDEN.—ROMAN SOCIETY.—THE "HISTORY OF LOVE."—MONUMENT TO BYRON.—WALTER SCOTT.—"ADONIS."—THE STATUE OF MAXIMILIAN I.— MONUMENTS TO GUTENBERG AND SCHILLER.—DEPARTURE OF VERNET.—THE CHOLERA.—THORVALDSEN RETURNS TO DENMARK	105
--	-----

CHAPTER IX.

THORVALDSEN'S ARRIVAL AT COPENHAGEN.—THE DANES CELEBRATE HIS RETURN. —HE INSTALS HIMSELF AT THE CHARLOTTENBORG PALACE.—THE CHURCH OF NOTRE DAME.—THE OLD MAN'S PARSIMONY AND GENEROSITY.—M. THIELE	125
--	-----

CHAPTER X.

BARON VON STAMPE AND HIS FAMILY.—THORVALDSEN AT NYSÖ.—HIS STUDIO AT STAMPEBORG.—HIS STATUE MODELLED BY HIMSELF.—"THE ENTRY OF JESUS INTO JERUSALEM."—"THE WAY TO CALVARY."—THE POET ANDERSEN. —THORVALDSEN INVESTED WITH THE ORDER OF THE GRAND CROSS OF THE DANEBOG.—KING CHRISTIAN VIII.—STATUE OF CHRISTIAN IV.—WILKENS	137
--	-----

CHAPTER XI.

DEPARTURE FOR ROME.—RECEPTIONS AT BERLIN, DRESDEN, LEIPZIG, FRANKFORT, MAYENCE, AND STUTTGART.—FÊTE AT MUNICH.—THE "GESELLSCHAFT DIE ZWANGLOSEN."—VISIT TO KING LOUIS—SOJOURN AT ROME.—RETURN TO DENMARK.—THE ARTIST AND HIS MUSEUM.—THE "GENIUS OF SCULPTURE."— DEATH OF THORVALDSEN.—HIS OBSEQUIES	153
--	-----

PART II.

THE WORKS OF THORVALDSEN.

CHAPTER I.

THE INFLUENCE OF THE FRENCH SCHOOL, FROM THE TIME OF LOUIS XIV., ON THE PROGRESS OF THE ARTS IN DENMARK.—THE ACADEMY OF THE FINE ARTS AT COPENHAGEN.—THE REVIVAL IN ITALY, UNDER THE GUIDANCE OF WINCKELMANN	PAGE 167
---	-------------

CHAPTER II.

THE THEORIES OF WINCKELMANN AND THORVALDSEN.—FIGURES OF STRENGTH : "JASON," "MERCURY," "VULCAN," "HERCULES."—FIGURES OF YOUTH : "BACCHUS," "GANYMEDE," "LOVE," "APOLLO," "ADONIS."—FIGURES OF GODDESSES : "VENUS," "THE THREE GRACES," "PSYCHE," "HEBE."— THE STATUE OF "THE YOUNG DANCER," AND THAT OF "HOPE."—THE EGINETAN MARBLES	177
---	-----

CHAPTER III.

HEROIC AND MYTHOLOGICAL BAS-RELIEFS.—ANACREONTIC SUBJECTS.—"THE SHEPHERDESS WITH THE NEST OF LOVES,"—"THE FOUR AGES OF LOVE" . .	189
---	-----

CHAPTER IV.

THORVALDSEN AS A CHRISTIAN SCULPTOR.—"CHRIST AND THE TWELVE APOSTLES." —THE FRIEZES.—THE FRONT OF THE FREE KIRKE AT COPENHAGEN.— FUNEREAL MONUMENTS	199
---	-----

CHAPTER V.

THE ARTIST'S RAPIDITY OF CONCEPTION.—HIS SEVERE JUDGMENT OF HIS OWN WORKS.—HIS FIRST IMPULSES TEMPERED BY REFLECTION.—HIS CREATIVE GENIUS.—CANOVA.—BARTOLINI.—MADAME DE STAEL'S MISTAKE.—THE SCAN- DINAVIAN GENIUS OF THORVALDSEN IN ITS APPLICATION OF GREEK ART . .	207
--	-----

CATALOGUE OF THORVALDSEN'S WORKS.

	PAGE
RELIGIOUS WORKS	217
I. STATUES AND GROUPS	217
II. BAS-RELIEFS	222
1. OLD TESTAMENT SUBJECTS	222
2. NEW TESTAMENT SUBJECTS	223
3. FIGURES OF ANGELS AND SYMBOLS	228
III. FUNERAL MONUMENTS	230
PUBLIC AND COMMEMORATIVE MONUMENTS	239
MYTHOLOGICAL AND HEROIC SUBJECTS	245
I. GROUPS AND STATUES	245
II. BAS-RELIEFS	254
1. MYTHOLOGICAL SUBJECTS	254
2. HEROIC SUBJECTS	271
ALLEGORICAL COMPOSITIONS	276
PORTRAITS	281
I. STATUES	281
II. BUSTS	283
III. MEDALLIONS	292
VARIOUS SUBJECTS	293
I. STATUES	293
II. BAS-RELIEFS	294

LIST OF ILLUSTRATIONS.

COPPERPLATE ENGRAVINGS.

VENUS	<i>Frontispiece to Part I.</i>
MERCURY	<i>Frontispiece to Part II.</i>

WOODCUTS INTRODUCED INTO THE TEXT.

	PAGE		PAGE
A GENIO LUMEN	3	WINTER	137
HOPE	3	THORVALDSEN	137
MORNING	21	THE GENIUS OF DEATH	153
JASON	21	THE ANGEL OF BAPTISM	153
NIGHT	27	FIGURE FROM THE FRIEZE "THE	
CUPID AND PSYCHE	37	TRIUMPH OF ALEXANDER"	167
THE NEST OF LOVES	57	PSYCHE	167
LOVE TRIUMPHANT	57	ACHILLES AND PRIAM	177
THE AGES OF LOVE	65	ADONIS	177
THE LION OF LUCERNE	65	PORTION OF THE FRIEZE "THE	
VULCAN FORGING THE ARROWS OF		TRIUMPH OF ALEXANDER"	189
LOVE	75	HEBE	189
BACCHUS	75	REBEKAH AND ELEAZER	199
HORSES FROM THE FRIEZE, "THE		CHRIST	199
TRIUMPH OF ALEXANDER"	93	THE ARMS OF ACHILLES	207
GANYMEDE	93	APOLLO	207
LOVE REVIVING PSYCHE	105	PAN AND A YOUNG SATYR	239
THE LITTLE DANCER	105	LOVE AND BACCHUS	246
LOVE WITH ANACREON	125	PRINCESS BARYATINSKA	281
THE THREE GRACES	125		
PORTRAIT OF THORVALDSEN BY HORACE VERNET			<i>Title-page</i>
THE THORVALDSEN MUSEUM AT COPENHAGEN			217

LIFE OF THORVALDSEN.



PART I.





A GENIO LUMEN.

CHAPTER I.

THE BIRTH OF THORVALDSEN.—THE CHILD'S NATURAL TALENT FOR SCULPTURE.—HIS STUDIES AT THE ACADEMY OF COPENHAGEN.—HIS EARLY SUCCESSES.—HIS DEPARTURE FOR ITALY.—HIS JOURNEY.—HIS ARRIVAL AT ROME.



HOPE.

WHEN some years have elapsed after the death of a great artist,—when jealousies have subsided and a just balance has been struck between the admiration of one party and the depreciation of another,—it becomes the duty of his contemporaries to collect the facts of the career of the celebrated man whose memory survives among those with whom he lived.

The important services rendered by Vasari to the history of art, in the biographies which he bequeathed to us, are amply recognized. Far from contemplating so extensive a task, I have restricted myself to the study of the life and the labours of one artist only ; but within this circumscribed area I have made exhaustive researches. I have collected from persons who had known the great sculptor, and from all who were acquainted with any particulars of his individual history, or of his works, everything, even to the

smallest details, with the hope that the documents thus procured and arranged may at some future time be useful to those who shall write the history of the arts during the period in which Thorvaldsen lived. Moreover, every great man possesses an individual physiognomy, an original character which merits attentive study, apart and distinct from the products of his genius.

The sculptor whose history I am about to relate, whose works I am about to describe, played a considerable part in the great movement of revival which commenced with Mengs and Winkelmann, and was developed during the later years of the eighteenth, and the first half of the nineteenth century, by David, Canova, and Bartolini.

According to the learned Danish annalists, Thorvaldsen's descent was as ancient as it was illustrious. His genealogy is traced from the eighth century; for, according to the tables, the known ancestors of the artist were descended from Harald Hildetand, king of Denmark, who had been forced by civil wars to abandon his country, and who took refuge in Norway in the first instance, and ultimately in Iceland, where one of his descendants, Olaf Paa (or the peacock), became a powerful chief, renowned in the sagas of Landöl, and sung by the bards, who praised his generosity and his taste for the arts. Olaf Paa, who lived in the twelfth century, was himself a sculptor in wood, and in his day enjoyed great renown. His name is still known in the North land. After an interval of seven centuries, Olaf lives once more in the person of Thorvaldsen.

This remote origin is by no means so legendary as might be supposed, for Iceland is the classic land of genealogies, and such as reach back only to the eighth century are not supposed by the learned men of the North to be disputable. However that may be, it is certain that in the fourteenth century there resided in southern Iceland a rich man named Odd Petersen, who was held in high consideration in the country, and whose family and descendants have almost all occupied honourable positions in the Icelandic magistrature. One of them, Thorvald Gottskalksen, pastor of Myklabye, having but small means, sent his two sons to Copenhagen. The eldest, Ari, who was apprenticed to a

goldsmith, died young. The second, Gottskalk, who had some skill in wood-carving, found employment in the shipbuilders' workshops. In his twenty-seventh year he married, and he it was who became the father of the celebrated sculptor.

There is a difference of opinion respecting the date of Bartholomew or Bertel Thorvaldsen's birth. Some biographers assign it to 1771, others to 1772. The artist himself always said that he was born in 1770, and that date is adopted by Thiele, his Danish biographer. There is also a contention about his birth-place, which has been variously assigned to Iceland, Copenhagen, and the high seas; for it has been said that he was born during his mother's voyage from Rejkjavick to Copenhagen. The latter is a romantic version of the event, but it is incorrect. The artist's friend and biographer has stated to me that Thorvaldsen was born November 19, 1770, at Copenhagen, in a house which M. Thiele and I visited together. He was christened Bartholomew, but was always called by the Danish diminutive, Bertel, by his parents and his playmates; and even in his old age his friends called him by the familiar name under which he had become popular. The Italians turned 'Bertel' into 'Alberto,' and the artist was always known to foreigners in Italian society under this borrowed name. His father, Gottskalk Thorvaldsen, was a poor journeyman wood-carver; his mother, Karen Grönlund, was the daughter of a Jutlander peasant. The artistic capacity of Gottskalk went no farther than the carving of rude figure-heads for merchant ships. His labours barely maintained his family in a humble way, but they gave its bent to Bertel's mind. While still a child he helped his father, and carved wood, after a fashion. Old carpenters, who were living until within a few years ago, could perfectly recall that pretty child with fair hair and blue eyes, who came to look for his father in the timber-yards upon the quays at Copenhagen, and who was a general favourite.

Bertel was of a gentle and timid disposition. The poet Andersen, who was one of the most intimate friends of his later years, relates the following anecdote of his childhood.

He was playing one day with some other boys of his age in the great square at Copenhagen, which is adorned by the

equestrian statue of Christian V. treading under foot the demon of Envy, a somewhat affected work of the sculptor Abraham Cæsar L'Amoureux, which dates from 1688. His companions having missed him for a while, found him in absorbed contemplation of this statue, and, half with, half against his consent, they hoisted him up on the horse, and having done this, they ran away. The poor child, in utter confusion, sat there as motionless as the royal rider, presenting an absurd spectacle, perched upon the rearing steed in his red cotton cap. But the gendarmes came up, and, after the fashion of gendarmes, carried off, not the authors, but the victim of the trick to the police office.

The little Bertel had a precocious talent for sculpture. Although his father was entirely devoid of all artistic education, he had the wisdom to cultivate assiduously the capacity which his son displayed in a direction eminently pleasing to his paternal feelings. No doubt the worthy artisan did not foresee the great destiny contained in the future for Thorvaldsen, but his good sense suggested that the son might do better than the father if he were taught drawing. The child was therefore sent, at twelve years old, to the free school of the Royal Academy of Fine Arts, and in the space of two years he made such marked progress that he was soon able to render valuable aid to his father, whose work was thenceforward remarkable for greater correctness in form and for intelligence of design. The young artist brought his dawning lights to bear upon the labour of the artisan.

Bertel did not exhibit equal aptitude for the other branches of study. He was backward in all that did not directly concern the object of his vocation. During the six years which he passed at the school of Charlottenborg, he displayed so little zeal for learning that Høyer, the chaplain, put him in the lowest form of the catechetical class when the period of First Communion arrived, regarding him as almost devoid of the most elementary knowledge. But at the same time the distribution of the Academy prizes took place, and Bertel obtained the small silver medal as a reward for his diligence and application. The Copenhagen journals mentioned the circumstance, and the name of the decorated pupil was observed by the chaplain, who said

to his pupil, "Thorvaldsen, is it your brother who has just carried off a prize at the Academy?" The school-boy reddened, drew himself up, and replied, "No, sir, it is I." The chaplain, accustomed to regard Bertel as an unpromising pupil, was much astonished by this revelation, and immediately changed his tone: "Mr. Thorvaldsen," said he, "you will go up immediately to the first rank." At the word "Mr." the boy was deeply moved. Thenceforth the chaplain invariably used this formula, which made a distinct place in the class for Bertel, who was so touched by it, that the impression remained graven upon his memory. When he had reached an advanced age, was surrounded with all the consideration ever enjoyed by any artist, overwhelmed with honours, the great sculptor often said to his friends, when his thoughts returned to the days of his youth, that he had never tasted the sweetness of fame so fully as on the day when it first made his school-boy heart leap within his breast.

Thorvaldsen was sixteen years old (1787) when he achieved this first success, which, far from inspiring him with an exaggerated idea of his merits, only led him to work with greater ardour. He was calm, serious, and reserved; he spoke little and seldom, and it was in vain that his companions endeavoured to distract his attention when he, pencil in hand, had applied himself to study. I have said that his father intended him to become a workman at his own trade. The young man yielded readily to his guidance, and frequently, when he had carried the artisan's dinner to the workshop, Bertel, while his father ate, would take up his tools and finish, correcting it the while, the figure he was at work upon.

Two years later (1789) he again carried off a prize, receiving the large silver medal for a bas-relief, *Love in repose*. Then Gottskalk was of opinion that his son was sufficiently instructed to devote himself completely to his destined career. Bertel was well disposed to conform to his father's wishes, but the painter Abildgaard, who had directed the young artist's studies at the Academy, had observed that he possessed qualities too valuable to be expended upon an employment so little worthy of his talents. He had conceived a sincere affection for Thorvaldsen, and while

his companions pressed Bertel to remain with them, the professor went to confer with Gottskalk. They had some difficulty in coming to an agreement. The father had hoped, by keeping him with himself, to secure to his son a humble occupation indeed, but one by which he should have a certainty of being able to earn an honest livelihood. A more elevated career, in which Bertel must necessarily be separated from his father, appeared to the simple tender-hearted man, to be the unknown with all its direst dangers.

It was ultimately decided that the young man should divide his time into two nearly equal portions, one to be reserved for the academic studies which were to nourish his artistic instincts with the strong food of solid knowledge, the other to be devoted to the labour by which bread was to be earned. He lived with his parents in a little house at Aabenraa, and continued to fulfil the wishes of both his father and Abildgaard. At this period of his life he carved the large wooden clock, which was bequeathed some years ago to the Thorvaldsen Museum, and which is now placed in the hall that contains the sculptor's furniture. Bertel worked with his father at the shield, with the arms of Denmark, which is placed above the door of the Royal Apothecaries' Hall. A more artistic work which they executed conjointly for the castle of Fredericksborg, the summer residence of the sovereign, consists of the four lions placed around the space before the garden entrance.

From this time forth Bertel sketched bas-reliefs, and cut embossed figures in stone. His first work worthy of mention is a medallion of the Princess of Denmark, done in 1790, from a bad painting; for the young artist had barely caught a glimpse of the princess as she passed by. Nevertheless, the portrait was very successful, and the likeness was so striking that the moulder who purchased the model struck off a very large number of casts.

Thorvaldsen generally worked from the designs of other artists, especially from those of his master, Abildgaard. A woman holding a telescope, on the front of a house near the Custom House, was executed from a drawing by the painter Nicolas Wolff.

The most trifling attempts of every great artist are worth noting, because they are the gropings of a mind which is feeling its way. This is my reason for enumerating some of the works of the young sculptor which would not otherwise deserve to be placed in the long catalogue of his achievements. In fact, *Love in repose*, which is now placed in the underground gallery of the Museum, is only the production of a talented student. The Academy possesses the other bas-reliefs which won for Thorvaldsen his earliest rewards. The first was *Heliodorus driven from the Temple*.

Thorvaldsen and his young friends prepared for the competition simultaneously. They met for this purpose once a week, and practised themselves in the composition of subjects taken chiefly from the Old and New Testaments. Whilst his comrades disputed and discussed, Thorvaldsen, always less disposed to speech than to action, would be already modelling his clay, or his bread crumb, and before the others had found the solution of the problem, he had finished his model. This was a characteristic indication of the bent of the mind of the artist, who all his life applied rather than discussed the theories which he approved. We shall see that he has left no written record of his feeling in matters of art; nothing in his letters, of which he was always a most sparing writer, leads to the supposition that he ever troubled himself with the exposition of principles. He has translated his ideas into marble, and it is with the chisel, never with the pen, that he has given expression to the strength of his convictions.

At the epoch with which I am now dealing, he was far from feeling that he was master of himself. The natural shyness of his disposition led him to doubt his own strength, and he did not hesitate to acknowledge to his fellow-students that the approaching competition inspired him with dread. At length he became an object of ridicule and raillery upon the subject.

Nevertheless, on the 1st June, 1791, he presented himself with the others, and, the subject being sent in, went into the candidates' box. But no sooner was he installed there than he was seized with terror, and escaped by a private staircase. Just as he was running

away he was met by one of the professors, who gently reprimanded him, and, by a few encouraging words, induced him to return to the box. The young man, a little shame-faced, obeyed, and set to work with so much zeal and application that in four hours he finished the sketch of *Heliodorus driven out of the Temple*, which won him the small gold medal.

On examining this work at the present time, it is difficult to understand how Thorvaldsen can have been its author, so utterly out of harmony with the great sculptor's later work are both its qualities and its defects. But it is a common thing for the masters of an art to begin with following the traditions of a school. Inexperience and youth forbid them to do otherwise, and it is only when they have attracted attention by some work in accordance with the taste of the day, that, strengthened by their first success, they rid themselves of leading-strings, and walk freely in their own paths.

In the *Heliodorus*, the composition lacks sobriety; the scene is confused, the personages do not look free and natural; but the work is in conformity with the ideas of the time, and its execution indicates sufficient talent to have attracted the attention of his contemporaries to the young artist. The Minister of State, M. Detler de Reventlow, noticed this bas-relief, and ordered it to be moulded. He assured Thorvaldsen that he possessed the real artistic quality, and placed his name at the head of a subscription list organized by Wolff in order to procure the necessary leisure for the young sculptor to admit of his pursuing his studies. It was desired that he should apply his dawning talent to subjects of pagan antiquity; and he then composed *Priam demanding from Achilles the body of Hector*. At a later date Thorvaldsen again treated the same subject, and in a wholly different tone. It is curious to compare the essay of his youth with the masterly production of his maturity.

The first composition is commonplace; an old man is kneeling before a young man, who kindly raises him. At first sight there is nothing to indicate who the personages are, nor that there is anything dramatic in the action. In the second, on the contrary, there is grandeur and energy. This old man is Priam, the unfor-

tunate father of Hector; this warrior is Achilles, who sits, with fixed look and bent brow; in his mighty heart the terrible anger which the poet has sung. Will he permit himself to be moved to pity? Will he meet the terrible grief of the father with a stern repulse? The hero's companions await the issue with anxiety. The composition is simple, the pose of every one of the figures is natural; the artist has not had recourse to any forced attitudes in the production of so striking an effect. The first work of the pupil was by no means devoid of merit. It is recorded that Bishop Münter, a man of taste and culture, was so pleased with it that he predicted that Thorvaldsen would become one of the great sculptors of his age. Compared with the *Heliodorus*, the *Priam* denoted an important progress, especially in the direction of naturalness and simplicity. It is evident from this, that the study of the antique was that which ultimately gave the artist's talent its true direction. The *Priam* was given by Thorvaldsen, as a keepsake, in later days, to Lahde, the engraver, on the occasion of his departure from Rome; but it was afterwards purchased by the Danish Government, and placed in the Academy collection.

At the same epoch, Thorvaldsen modelled another bas-relief of smaller dimensions. The subject is *Hercules and Omphale*.

In 1793 he entered upon a serious struggle, whose result was, in a great degree, to decide his future. If he should obtain the large gold medal, he would acquire a right to travel for three years, with an allowance from the Academy. On presenting himself this time to compete for the prize, he was not sustained by a presumptuous confidence, but he was not apprehensive. *St. Peter curing the paralytic beggar*—a bas-relief now placed in the Academy—procured him the great prize.

Some biographers have represented Thorvaldsen at this period of his life as completely uneducated. It is evident that the statement is exaggerated. The practice of the Academy professors was to give their pupils the finest works in sculpture and drawing from which to study, and, in the *St. Peter*, reminiscences, and even traces of an imitation, of Raphael are to be found. At a later period all the sculptor's religious works bore the impress of his

admiration for the great master ; just as his statues and his bas-reliefs, when their subjects are pagan, reflect Greek antiquity. It is, however, true, that Thorvaldsen was ignorant of everything which had no direct bearing on his art. History and literature were quite unknown to him, and all his life he remained, strictly speaking, an illiterate man.

As the allowance attached to the gold medal for sculpture was not then at the disposition of the Academy, and Thorvaldsen could not therefore commence the three years of travel to which he was entitled, he waited at Copenhagen. The Academy, in order to enable him to prosecute his studies, granted him a pension for two years. He was thus placed in a comparatively good position, because, in addition, he procured some employment. He drew vignettes for publishers—for instance, the illustrations of *Thalia* by De Haste ; *Northern Tales* by De Suhm ; *Prose Essays* by Rahbeck ;—he taught the art of modelling to some wealthy pupils, and he also gave drawing lessons. He even executed several portraits, the greater number drawn on parchment, and slightly coloured. To this epoch belong several of his medallion-portraits, among which are those of the painter Wolff, and the doctor Saxtorff, two bas-reliefs—the *Seasons and the Hours*, from the designs of Abildgaard ; four original compositions, an *Euterpe*, a *Terpsichore*, and two other Muses.

Abildgaard, who was the first to discover Thorvaldsen's artistic talents, nevertheless exercised but little influence over him. This artist, whose mannerism was excessive, was naturally in vogue at that time. No doubt the earliest works of Thorvaldsen were affected by the contact between him and the painter ; indeed that influence may be plainly discerned in a little group executed when he was very young, and now placed in the underground gallery of the Museum ; it is of trifling merit, and represented a sitting woman, giving something to drink to two little boys in attitudes anything but easy and natural.

But although the sculptor, when he had emerged from the groping period, boldly thrust aside Abildgaard's order of art, he preserved the painter's method of handling in his designs, in which he showed remarkable discretion, for Abildgaard drew from

nature with great skill. There are some really fine anatomical studies by this artist in the Academy. Though the forms are generally in stiff attitudes, the drawing is firm, correct, and very pure. Until the end of his life, Thorvaldsen drew upon the principles which Abildgaard had inculcated. A few of the portraits belonging to this period have been found. M. Thiele possesses a small black silhouette, very graceful and delicate, of the young Bertel, drawn by himself as a gift for his friend Fritsch, the flower-painter.

In his youth, Bertel was much given to silence. A certain melancholy, difficult to explain, was expressed in his limpid blue eyes. He was naturally shy, and, having none of the habits of society, he was not expansive. His mind was indolent on every subject except sculpture; and if he learned anything outside of his art, it was only by observation, or from intercourse with educated men. The last years which he passed at Copenhagen before his departure for Rome modified to a certain extent the excessive reserve with which he may have been previously reproached; and he who had formerly never been seen to laugh, began to share the gaiety of his light-hearted companions.

Two years had elapsed since he had obtained the gold medal for sculpture, but the travelling grant was not yet vacant, and the duration of the subvention allotted to him by the Academy was approaching its term. Thorvaldsen asked that the allowance should be extended to him during a third year, and at the same time he presented a small bas-relief of *Numa consulting the nymph Egeria* (now in the underground gallery of the Museum)—a graceful work, in which the forced attitudes were still blemishes. The prolongation of the subvention was granted, and he was informed that on the following year the travelling allowance would be at the disposition of the Academy, who would accord it to him.

During the close of his sojourn at Copenhagen, he was commissioned by M. de Reventlow to execute a bust of M. de Bernstorff, the Minister of State. He had never seen this personage, and was obliged to reproduce his features from a painted portrait. Before putting the finishing touches to his work, he obtained, not without difficulty, a sitting of only a few minutes' duration from

Count Bernstorff, but nevertheless he produced a successful likeness. This work is well done. Then he modelled, with much more facility, the bust of Tyge Rothe, one of the Councillors of State. These are the two first works of Thorvaldsen, in the order of time, which figure in the Museum, but, though the modelling of these busts was done at Copenhagen, he did not execute them in marble until after his arrival at Rome.

On the 20th of May, 1796, Thorvaldsen embarked on board the *Thetis*, bound for Naples. The young artist, who was not destined to see his parents again—his mother died in 1804, and his father in 1806—left his native land, strongly recommended to the care of the captain, M. Fisker, by Count Bernstorff, and furnished with letters of introduction at Rome. The young man had to endure some rough experiences before the end of the long voyage was reached. After having cruised in the North Sea, the *Thetis* touched at Malaga, then at Algiers, and lay to before Malta. There she underwent a severe quarantine, and, having at length set sail for Tripoli, she was overtaken by so terrific a tempest that she was forced to return to Malta for repairs. Thorvaldsen, always indisposed to any study except that of sculpture, remained in complete idleness during the voyage. He passed his time in rare conversations and frequent reveries, and the only thing he ever really occupied himself in was writing a few notes in an album, which, with many other documents, are preserved at the Museum. These notes testify to the simplicity of the young artist's character at this time.

Here are a few extracts:—

“MALTA, 18th December, 1796.

“In quarantine. The morning is as fine as can be imagined. I am told we are free and disinfected. The cold is by no means so piercing as it is with us on a fine autumn morning. With the messenger who brought the good news came seven boats full of musicians, who have installed themselves in the cabin, and are regaling us with probably the best they know how to do. It is not good, but at the same time it is not altogether bad. But what with the beauty of the morning, the novelty, and the hatred and fear of these Maltese changed all of a sudden to friendship and

carelessness—above all, with the old dream of Italian music on the water realized after a fashion before my eyes—their performance is everything that is delicious in my ears, although it is generally restricted to serenade airs, which are certainly not employed at a fitting time and place.”

“MALTA, 16th January, 1797.

“In the afternoon at five o’clock I leave the frigate, which goes from Malta to Tripoli. Seated in the boat, I suffer at seeing it depart. I can hardly hide my tears from the Vice-consul, who is in the boat with the pilot and another man whom I do not know. I step ashore. The pilot points out to me the captain of the *Spironaro*, in which ship I am to sail for Palermo. He comes back to me immediately. He tries to console me, seeing me so sad. I sup with him, and he shows me my sleeping room, which will do very well.”

“17th January.

“I go to bed, and at length to sleep. My host comes to wake me and Hector, my dog, and he embraces me heartily. I go out, and on board the *Spironaro*, to change my linen. Then I go to the Danish brig to speak to the captain, but he is not on board. I return to the house, and on the way Hector hunts the goats, who jump about and butt at him. He overturns a little girl carrying a baby in her arms, but they are not hurt. He also knocks over a little boy, but he only laughs.”

These short fragments exemplify the simple good humour of the young Scandinavian. No doubt he is delighted with the music, statues, and pictures, but what he cannot forget is Hector and his exploits. Hector overturns a girl and a baby, who are not hurt; Hector knocks down a boy, who only laughs. Here is a dog decidedly worthy of his name. Like all dreamers, Thorwaldsen loves the sympathetic animals whose discreet familiarity does not interrupt the sequence of his ideas, and whom one always finds at hand, ready for joyous gambols, when the tired thoughts seek recreation. Where can the poet who pursues a harmony of verse, the sculptor who is mentally perfecting a masterpiece, find a companion more patient, more accommodating, more resigned to holding

his peace, more disposed to talk and to run, than this four-footed friend? Thorvaldsen's dogs deserve a place in his biography.

The captain of the *Thetis*, who had promised to watch over the young artist, had kept his word. He had even conceived a regard for him, and we have just seen that Bertel parted from him with regret. But this honest man, accustomed to a hard and active life, disliked the idleness of his *protégé*, as may be gathered from the following passage from a letter addressed to his wife, and dated from Malta on December 29th, 1796:—

“Thorvaldsen is still here, but he has begun to look about for an opportunity of getting on to Rome. He is well, as you may let his parents know. God knows what will become of him! he is so incorrigibly idle, that he does not care to write to them himself, and while he was on board he would not learn a word of the Italian language, though both the chaplain and I offered to give him lessons. I have resolved to send him to our ambassador at Naples, so that he may get him sent on to Rome. The young man has an annual pension of four hundred crowns, and may God help him! He has a big dog which he calls Hector. He sleeps all the morning, and cares for nothing but idleness and dainties. But everybody on board likes him, because he is a good fellow.”

In another letter the captain says: “He is an honest fellow, but a shocking idler.”

It is curious to see such a judgment passed, in perfect good faith and with apparent reason, upon one who was to become in the future one of the most productive and laborious sculptors of his time. Who knew what process of germination was going on, perhaps without the consciousness of the young artist himself, under this apparent idleness?

Thorvaldsen had decided to go to Palermo. Here are some fragments from his journal:—

“PALERMO, 25th January, 1796.

“M. Mathé and the Vice-consul bring me to a palace where there are pictures by Rubens, and from thence to a church painted by a Sicilian named Manno. There are other fine paintings and a handsome monument in this church. From thence we go to Manno's house · he is a fine fellow; he shows us fine pictures,

among them a Saint Magdalen praying, which is very good. He talks about the Academy, and he tells me that I shall see it in the evening. I arrive just as he is dressing. He puts on the martial uniform that the Grand Master of Malta has given him for having painted a church. He takes me to the Academy, which is composed of three classes. I see the modelling class, which is weak."

"26th January, 1796.

"I go out in the morning, and I meet my interpreter at M. Mathé's. We go to the cathedral, which is in the course of construction; at the same time we visit a sculptor's studio, where there are some finished figures. I only look at one, which is very middling. I go through some other churches. In the evening I go to the opera. There are two or three excellent singers."

"28th January.

"The packet sailed at seven this morning, at the same time as the Neapolitan frigate which convoys it on account of the Turks. The next day (Sunday, 29th) the crew believe that they can make out Naples, from which they are only about eighty miles distant. I think we shall reach Naples before night, and so I begin to feel a little better. There are some pretty women on board, and the handsomest speaks German. There are also some ill-looking fellows with hideous countenances, some old women with tanned skins, and other individuals who are not precisely good company. They tell me that I must pay for my dog; there are so many passengers that the poor beast can hardly find a place to lie down in, they are packed like salt herrings in a barrel. At ten we cast anchor in the port of Naples."

"NAPLES, 1st February.

"I rise and dress myself at seven o'clock. I go on shore, and a man approaches who asks me if I want a servant during my stay. I tell him that I do not, and ask him to conduct me to the *Piazza Francese*. He consents, but on the way thither he tells me he can find me a much better hostelry, that the Piazza is detestable; I must say it looks so. We pass through a great number of streets, and arrive at an eating-house. My new acquaintance arranges for

me : I am to pay two *carlini* for my bed, and two for my meals, per day. I am very glad to get something to eat, for I am as hungry as I can be. The waiter comes up to my room, and asks whether I wish for breakfast. I go down into the eating-room, where there is a number of people, several officers and priests. The breakfast is bad and dirty ; my dog eats more than I do, hungry as I am. If this eating-house be the best in the town, God help the bad ones !”

“ 2nd February.

“ I dress to go to the house of the resident minister (M. de Bourke, chamberlain to the King of Denmark). An old woman is directed to show me the way, but she does not know it. She asks a glass-seller who speaks German, as they all do in Naples I think, but he does not know it either, and the old woman has to ask some one else. Before I reach the minister’s house my escort consists of three individuals and a little boy, all come to show me the house.

“ When I had arrived at the minister’s, I foregather in German with a servant, who tells me that I cannot see his Excellency, who is at table. I am not at all disposed to go away without having obtained something, and I request him to announce me, which he grudgingly decides on doing. The minister comes out of the dining-room, and speaks to me in French, while I reply in Danish, which he has almost forgotten. He excuses himself for his inability to entertain me at the moment ; he will have the pleasure of talking with me more at length if I will do him the honour of dining with him on the next day but one. I return to my lodging, passing through the grand alley (Villa Reale), in which there is a superb group in marble (*the Farnese Bull*).”

“ 3rd February.

“ I dine at the minister’s, and make the acquaintance of Professor Tischbein. He begs me to come and see him to-morrow ; he will take me about everywhere.”

“ 4th February.

“ I go there in the morning, but do not find him at home. I meet one of his pupils who speaks English, and who shows me his pictures, and some very good drawings. M. Tischbein comes back

and directs one of his pupils to take me to all the studios. We go first to a sculptor's, where there are several fine figures in marble; I copy one of them. Thence to another place, where there are a number of antiques, the great *Hercules* and several others. But it is so cold that I cannot stay long; to-morrow I will take my cloak with me. When all this has been arranged, there will be nothing like it in the world."

" 5th February.

"To-day the German glass-seller came to see me. We went out together to see several churches, and among them one which is adorned with a great number of figures in marble. Afterwards, we went into the country, and were fortunate enough to see some of the figures which were found in the excavations at the Castle of Placentia (Portici), of which two are excellent."

" 7th February.

"To-day I see Capo di Monte: M. Andrea is so good as to accompany me. It is magnificent! Ah, what beautiful things! There are pictures by Raphael and other great masters; there are Etruscan vases, medals, and mosaics. I am obliged to go hastily through the rooms, and that vexes me. I will return another time."

" 9th February.

"I go to Professor Tischbein's, and thence to Capo di Monte. I see the gallery more at my leisure. I dine with M. Andrea. In the afternoon I return to the gallery."

These quotations will suffice. In the medley of these familiar notes, we find the entire character of Thorvaldsen. His genuine admiration for the antiques does not lead him into any emphatic or declamatory expressions. He simply marks down in his album the *Farnese Bull* or the *Hercules*, while his mind is full of them in a far different way. And all those noble figures which engraved themselves so deeply in his memory elicit from him only one exclamation—"Ah, what beautiful things!"

His first sojourn in Italy was not fortunate. He fell ill, and as he was naturally inclined to melancholy, he suffered much from

loneliness. Several times he was tempted to return to Denmark, but the fear of displaying such weakness restrained him. At length he took heart; engaged his place by *vetturino*, and at last arrived at Rome, 8th March, 1797. It was nearly nine months after he had quitted Copenhagen that he entered the Eternal City; and though he was perfectly free to travel wherever he pleased, he lived at Rome during all the time that he was a pensioner of the Academy.



MORNING.

CHAPTER II.

THORVALDSEN AND THE ANTIQUES.—ZÖEGA.—PECUNIARY DIFFICULTIES.—SICKLY STATE.
—POLITICAL TROUBLES.—MR. HOPE AND THE ‘JASON.’—ANNA MARIA.—THE ‘ABDUCTION’ OF BRISEIS.’



JASON.

BEFORE Thorvaldsen went to Rome he had been, first a pupil who studied diligently, then a young man, careless and dreamy; but a complete metamorphosis was about to take place in him, and a new man was about to appear. “I was born on the 8th March, 1797,” he said, afterwards; “up to that time I did not exist.” Still, the transformation was not sudden, and it was only after a long period of incubation, so to speak, that he broke out of his first shell. Then the artist, who was never again to be free from the creative fever, cast servile imitation away from him.

I have already related the impression made upon Thorvaldsen by his contemplation of the antiques. His admiration did not produce the exterior results which are proper to southern

natures ; he stood before them in a silent ecstasy, comprehending all he ought to learn, and all he must forget.

Bishop Münter, who had augured so favourably of the artist's future, had furnished him with letters of recommendation to a learned archæologist named Zoëga, whom the Danes regarded as the Danish Winckelmann. Zoëga soon conceived an affection for the young man, and gave him the best proof of his goodwill by judging him severely. He supported and guided Thorvaldsen by his counsels, and, without making any mistake concerning his deficiencies, he thoroughly appreciated the rectitude of his intelligence. He writes from Genzano, 4th October, 1797 :—

“ Our fellow-countryman, Thorvaldsen, has come here for a week to see the curiosities in the neighbourhood. He is an excellent artist, has much taste and feeling, but is ignorant of everything outside of art. Let me say, by the way, that the Academy acts without sound judgment in sending such untaught young men to Italy, where they must lose a great deal of time in learning those things without which they cannot adequately profit by their sojourn in this country, and which they could learn much more easily and rapidly before they commence their travels. How is it possible for an artist to study as he ought, if he does not know a word of Italian or French, if he has no acquaintance with history and mythology ? I do not ask, I do not even wish, that he should be learned ; but it is necessary that, at least, he should have a vague idea of the name and the meaning of the things which he sees. The rest will come through his association with learned men.”

The observations of Zoëga might be applied to many of the young artists who go to Rome even in these days. But perhaps they were more applicable to the character of Thorvaldsen himself than to the Academy of Copenhagen. Some persons have said that the first years of his sojourn in Italy were badly employed, and that he produced nothing for a long time. I can rectify this erroneous belief. The young artist, who was endowed with extreme facility, had hitherto profited by this natural gift ; as soon as a subject was given he set to work, and executed the model with surprising rapidity. At Rome, doubt entered into his mind, and from thence

came progress. The more he contemplated the great masterpieces, the more conscious he became of his own weakness. Henceforward, when he dreamed of the creation of an original work, he dwelt long upon his subject, and it was not until his conception had taken a precise form that he began to handle the clay. But, though his hands were often unoccupied, it is not thence to be argued that his thoughts were inactive.

"The snow that was in my eyes is beginning to melt," he said, simply. He studied the antiques until he had learnt them by heart. He was most struck and attracted by the simple, powerful compositions belonging to that epoch of Greek art which Winckelmann calls the period of the High Style. He made numerous copies of them. I may enumerate one in half-size of the *Pollux*, one of the two colossi of Monte Cavallo, the object of his warmest admiration; the *Jupiter Capitolinus*, the *Apollo of the Vatican*, the *Venus de Medici*, *Ariadne*, *Suppho*, *Melpomene*, &c. In 1821, these reproductions were in the cabinet of M. de Ropp, of Mietau. To this list may be added copies in marble of the antique busts of *Homer*, *Cicero*, and *Agrippa*. The latter works were intended to fulfil the artist's engagements towards the Academy. He also copied the bust of Raphael, at the Pantheon, for the painter Abildgaard, who had asked him to do so. Baroness de Stampe now possesses two heads, which are at Nysø, one of Medusa, the other of Bacchus, sculptured in marble at this epoch. Finally, he executed in marble the two portrait busts which he had modelled before his departure from Copenhagen, and that of the Danish ambassador at Naples.

Only a very small number of the original compositions which belong to this period are known. Some have disappeared, and others, which had not obtained the approbation of Zoëga, were destroyed by the artist in consequence. Such was the fate of a *Minerva*, whose drapery had been the object of the severe censure of the critic. "An honest woman of antiquity would have blushed at appearing in such a garb. What shall we say of a goddess?" I do not know what has become of two groups, one of *Peace and Abundance*, the other *Venus and Mars victorious*. Nor do I know whether a statue of *Hygeia* less than life-size, ordered by

Dr. Lehmann, is still in existence. But I have seen, in M. Thiele's possession, *Achilles raising up Penthesilea*, a little group of the same dimensions as *Bacchus and Ariadne*, and belonging to the same period. The latter work, which may be seen at the Museum, gives the measure of the progress which Thorvaldsen had made since his arrival at Rome. The pupil of the Academy of Copenhagen is still to be recognized in this work, but he has grown grander by intercourse with the great antiques. This group is very graceful; the forms of Ariadne and Bacchus have an amplitude of style borrowed from the great models. The head of the god is an almost identical reproduction of that of the *Bacchus* of the Capitol, improperly called, for a long time, *Ariadne*. It is quite a virile head, and there can be no doubt it is that of the god, for two small horns are formed by the hair. (A reproduction of this antique fragment exists in Thorvaldsen's collection, arranged on the underground floor of his museum, No. 113.) This work may, then, be regarded as a sort of transition between the copies of the antique, and his original works, of later execution, under inspiration of Greek art.

It was during the hot summer of 1798 that Thorvaldsen studied the *Bacchus and Ariadne*, destined for the Academy of Copenhagen. A severe attack of fever interrupted his work, and the unfinished model, being in danger of destruction, was hastily cast. The artist thought it necessary to solicit the indulgence of his masters for the imperfections of the cast, which, nevertheless, he despatched to Denmark.

Since his arrival at Rome, life had not always gone smoothly with the pensioner of the Academy of Copenhagen. He had had his good and evil days. Reality brought him the evil; his youth and hopefulness procured him the good. His pension, about £24 sterling per annum, sufficed only to supply him with the barest necessities of life. But then, the only obligations imposed on him by the Academy were that he should send a report of his studies every six months, and, after two years, a work by which the constancy and result of his application might be tested. Of these obligations he acquitted himself with scrupulous exactness.

In order to supplement his slender means, Thorvaldsen was obliged to earn some money, which was by no means easily done in such troubled times. In 1797 the Directory was endeavouring, by every means, to overturn the Holy See, and seize upon the States of the Church. Buonaparte took Urbino, Ferrara, Ancona, and Bologna; and Pius VI., in signing the Treaty of Tolentino, not only undertook to pay an indemnity of thirty-one millions, but to cede a considerable quantity of art-treasures to France. This was a real grief to Thorvaldsen, and in all the political events of the time nothing troubled him more painfully.

General Duphot having been killed in a riot, Berthier entered Rome on 10th February, 1798. Pius VI., deprived of his temporal power, was taken to Florence, and thence to France; the Republic was proclaimed, and it was not until 1800 that a new Pope—Pius VII.—was elected. The Concordat of 1801 restored tranquillity to the Roman States in some measure, occupied as they were successively by French and Neapolitan troops; but the interval was full of disturbance, and it is surprising that the young foreign artist was able to pursue his studies with such quiet perseverance and regularity. But, though he exercised and developed his talent, he found it impossible to employ it lucratively. His student productions, which he sent to Copenhagen, produced him nothing. An English painter, named Wallis, whom he had the good fortune to meet, paid him a crown (*scudo*) a day for painting little figures in the foreground of his landscapes. Thorvaldsen drew very boldly, but it is worthy of remark that he must have been acquainted with the methods of oil painting, or he could not have executed these tasks satisfactorily. The slender profit which he derived from them was a most valuable resource to him in those hard times.

He had also to strive against a worse enemy than poverty. He had hardly recovered from the state of ill-health into which he had fallen at Naples, when he was attacked by fever at Rome. Throughout all his life, though he attained an advanced age, he was liable to the recurrence of this fever; which, during the early years of his sojourn at Rome, condemned him to frequent periods of languor, and interruptions of his work.

The studio which he had hired in the Strada Babuina had been previously occupied by the English sculptor Flaxman, also a passionate admirer of the antique, who was not estimated by his countrymen as he deserved until after his death. Notwithstanding the difficulties which beset the beginning of his career, Thorvaldsen was destined to better fortune than his predecessor, and it is perhaps due to an Englishman that he achieved during his lifetime the renown which he merited.

Zoëga received a great number of artists of all countries, especially Germans, Danes, and Swedes. At his house, Thorvaldsen met a German landscape-painter, named Joseph Koch. Intimacy rapidly sprung up between the young men, and they soon became such good friends that they went to lodge together at a house in the Via Felice, where their landlady, a good woman named Ursula, took general charge of them.

By successive prolongations, Thorvaldsen remained a pensioner of the Academy for six years. At the end of the regular term of three, during which he was entitled to the pension, he resolved to compose an important work before quitting Rome. He made the first model of the *Jason*, which has not been preserved. This statue, life-size, represented the heroic conqueror of the dragon, laden with the golden fleece. It remained for a long time on view in the artist's studio—he worked there until April 1801—where many persons inspected it, but no one was much struck by it, and the sculptor, discouraged by the slight impression it had made, broke it up. Not in vain, however, had this heroic figure occupied Thorvaldsen for so many months; he had pondered it long, and, though he had not succeeded in his first attempt in rendering it as fine as he had conceived it, he was resolved to repeat the effort. In the autumn of 1802, he modelled another *Jason*, this time of colossal proportions, which might, perhaps, have shared the fate of the former work, had not Madame Brun, Bishop Münster's sister, advanced money to the artist, who could not otherwise have defrayed the cost of the moulding. In the beginning of 1803, the cast was completed.

This time, the statue of *Jason* became the event of the day at Rome. The name of the artist was hardly known, but everyone

was talking of his work, and the unanimous judgment of the connoisseurs declared it to be a production of real merit. Canova exclaimed, "This young Dane has produced a work in a new and grand style." Even the severe Zoëga was not afraid to bestow some approbation upon him, and of all praise the artist prized his most highly.

Nevertheless this success threatened to remain barren. Commissions came no quicker than before, and it did not occur to anybody to order a copy of the much-praised statue in marble. Thorvaldsen had come to the end of his resources, and the Academy pension had been prolonged to unprecedented limits. He must renounce all hope of remaining at Rome. After having deferred his departure from week to week, from day to day, he was obliged to make up his mind to leave Italy, with his heart full of regret for the half-seen glory that was slipping from his outstretched hand. The poor artist's trunks were actually hoisted upon the *vetturino*, which awaited him at the door; his casts, his furniture, all his humble effects had been sold; and he was leaving the house, when his travelling companion, Hagemann, the sculptor, came to tell him that some formalities about their passports would oblige them to postpone their departure until the following day.

This seemingly slight incident was destined to change Thorvaldsen's future. A few hours later, the English banker, Mr. Thomas Hope, entered his studio, and, struck with the grandeur of the *Jason*, inquired the cost of the statue in marble.

"Six hundred sequins," replied the sculptor, hardly daring to hope that such a piece of good fortune could be his.

"That is not sufficient; you should ask at least eight," replied the generous patron of art.

Though this version of the incident which had so vast an influence on Thorvaldsen's fate is authentic, the agreement which he made with Mr. Hope, and which was written in French, and signed by Thorvaldsen, is in the following terms:—

"I, the undersigned, undertake to execute for Mr. Thomas Hope, of London, in statuary marble of Carrara, of the finest quality, according to a model at present in my studio, near the Place Barberini, a statue, twelve Roman hands in height, representing

Jason, standing upright, holding in one hand his lance, and in the other the golden fleece, for the sum of six hundred sequins, payable in four instalments." It is true that Mr. Hope reserved the augmentation of the last payment, provided the statue was in all respects what he wished.

From this fortunate day the life of Thorvaldsen entered upon a new phase. He remained at Rome, no longer a pensioner of the Academy of Copenhagen, but an independent artist, living by his work. From this time, prosperity, which had crossed his threshold with the tread of the English banker, forsook him no more. It will be seen that he seconded his good fortune by constant effort and assiduous labour.

Mr. Hope's visit saved the sculptor, in a certain sense. The means of existence which the commission for the *Jason* secured to him, enabled him to pursue his studies in Italy, where his passion for the antique retained him, and no doubt it will be supposed that he at once applied himself with joyous and grateful industry to the execution in marble of the statue which had already made a considerable reputation for him in plaster. Nothing of the kind took place; on the contrary, he fell into a state of complete indolence—every kind of occupation seemed impossible to him. If he took up his chisel, it was only to lay it down again immediately: his heart and his mind were elsewhere; the artist was lost in the lover. Thorvaldsen had just formed a tie whose injurious and persistent influence weighed upon his life too heavily and too long, to permit me to dispense with some details upon the subject.

Zoëga, the true friend, the severe judge, was also a kind and hospitable host. He had a pretty villa at Genzano, near Rome, to which Thorvaldsen was frequently invited, and whither he went to re-establish his health after the recurrent attacks of fever to which he was liable. The house, where he was treated by the master and mistress with paternal affection, had all the charm of home for the young foreigner. There time passed gaily, in dancing, country pleasures, and the society of pretty women. With one of the latter the artist was particularly struck. She was a Roman, a bright-eyed brunette, with a proud carriage, and

a vigorous statuesque form. Giorgione would have painted her in all the warmest tints of his palette. Her name was Anna Maria Magnani, and her station in life a humble one. She seems to have been a sort of waiting-woman to the Signora Zoëga.

The garden parties, the open-air dances, were very uncere-monious, and the young Dane had many opportunities of meeting the handsome handmaid, with whose dark beauty his fair hair, his transparent skin, and fine complexion contrasted attractively. Thorvaldsen had an elegant figure, and much distinction and refinement of feature—graces which are highly appreciated in Italy in proportion to their rarity. Anna Maria fell in love with him as readily as he fell in love with her, and became his mistress with but little hesitation,—a compliance which was destined to become a heavy misfortune to the artist, who was too much engrossed by his passion for her, to comprehend the disparity of taste and character between them. It was not long before Anna Maria Magnani taught him to appreciate her worth. The handsome waiting-maid of the Signora Zoëga was impatient to change her condition, and she speedily made another conquest which enabled her to do so. She assumed a superior position to any which her first lover could hope to offer her, by marrying a man of good birth and some fortune. But Madame d'Uhden had no intention of abandoning the lover of Anna Maria, and the young Dane, whose conscience was less callous, and whose feelings were more delicate, suffered severely from the position in which he found himself, but which he had no courage to alter.

He was so blinded, so tormented by his passion for this woman, that when her husband took her away from Rome to Florence, he fell seriously ill. Anna Maria, who had no feeling whatever for her husband, and had merely married him in order to escape from the humble position in which her birth placed her, perfectly understood that, as she did not intend to relinquish her relations with Thorvaldsen, she might find herself one day deprived of her lawful protector. She was a provident, far-sighted woman, and she perceived that her lover's position was ameliorated, thanks to Mr. Hope, and his future beginning to assume a definite form ;

so she induced him to give her a formal written promise, that in case of a conjugal rupture, he would provide her with a maintenance. Fortified with this rash promise, she did not dread the storm, and, indeed, it is probable that she was not sorry to hasten its outburst. The crisis took place at Florence, and a letter was immediately despatched to Thorvaldsen, dated from that city, 12th June, 1803. It was no less than a formal summons, at the instance of the Signora Maria d'Uhlen, to present himself without delay, in order to fulfil his engagements towards that lady. It is not a little surprising to find this document, reproduced by Thiele, bearing the signature of Fra Luigi Formenti, of the convent of Santa Maria della Stella.

There was no help for Thorvaldsen; he brought his mistress back with him. All these emotions increased his delicacy of health, and the great heat of the summer of 1803 affected him very much. He yielded to the persuasion of his friends, and went to Albano to recruit his strength.

On his return he made the acquaintance of Baron de Schubart, the Danish ambassador to the court of Naples. The Baron and his wife had come to Rome with the intention of passing some time among the artists with whom the city was thronged. They both had a decided taste for the arts, and they were exceedingly kind to the Danish sculptor. He became their intimate friend, and they took pleasure in introducing him everywhere, into the highest society to which their rank gave them access. By them the artist was introduced to Baron Wilhelm von Humboldt, who was at Rome with his family. The Baron's house was the rendezvous of all who were most eminent for their rank or their merit, and Thorvaldsen profited by his introduction there to form a number of relations which exercised a considerable influence upon his later labours. The Countess Woronzow commissioned him to execute four marble statues, at 400 scudi each—a *Bacchus*, a *Ganymede*, an *Apollo*, and a *Venus*—and also a group of *Cupid and Psyche*. For Count von Moltke he executed a pair of statues, *Bacchus* and *Ariadne*.

In April 1804, Thorvaldsen went to Naples with the Count. Anna Maria, who was exceedingly jealous, objected strongly, but

nevertheless he passed a portion of the fine season at Baron de Schubart's villa at Montenero. Here he was very happy ; his host and hostess were all kindness and attention, and the pure air and sea-bathing were so beneficial that he soon felt himself equal to the resumption of his customary work. The Baron installed him in a cleverly improvised little studio, and there he modelled the pretty group of *Cupid and Psyche*, which is one of his best works. Before leaving Montenero he was anxious to testify his gratitude to the friends from whom he had received so much kindness. In less than nine days he modelled a bas-relief representing the *Muses dancing on Parnassus*, a beautiful composition, finely executed, which he presented to the Baroness on her birthday. Thorvaldsen then made an excursion to Genoa, and afterwards returned to Rome. The success of his late works had attracted public attention to him ; and honours began to come his way. On 13th October, 1804, he received the diploma of a professor of the Royal Academy of the city of Florence. The Academy of Copenhagen had expected to see the artist again, on the expiration of the last term to which his pension had been prolonged ; but when the learned body became aware that their pupil was doing so much honour to his country in the very metropolis of the arts, they did not recall him, but, on the contrary, sent him a donation of 400 crowns as an expression of their satisfaction.

A few months later, 1st May, 1805, he was to become a member of the Academy of his natal city, and to replace Weidenhaupt as a professor : and afterwards an honorary member of the National Academy of Bologna.

Thorvaldsen had hardly reached Rome when he learned from Montenero that almost immediately after his departure his studio had been struck by lightning, and of all the models which he had left there, the group of *Cupid and Psyche* only had escaped. The *dilettanti* declared that a miracle had been wrought ; the poets sang the prodigy. Sonnets were circulated in all the salons, and the commotion, of which the artist was unaware, contributed to increase his notoriety.

The spring of 1805 was a remarkable epoch in the life of

Thorvaldsen. During that season he composed his first really important bas-relief, and this work remains one of his most celebrated productions. The subject is the *Abduction of Briseis*. His *Jason* had raised Thorvaldsen to a distinguished place in the esteem of connoisseurs; they ranked him not far from Canova, then at the apogee of his fame. The *Briseis* augmented his renown so much that many persons maintained that he had already surpassed the illustrious Italian in this branch of their common art; and, in the end, Thorvaldsen remained indisputably the superior of Canova in bas-relief.

Zoëga went with undeviating regularity once a month to the studio to visit his *protégé*. He saw the bas-relief, and thus expressed his satisfaction in a letter to his friend Bishop Münter, written 27th April, 1805:—

“Thorvaldsen is now quite the fashion, and commissions are coming in on all sides. No one has any doubt that Canova and he are the two most eminent sculptors in Rome. It gives me very great pleasure to see the realization of that which I predicted at a time when nobody would believe me.”

Thorvaldsen executed these commissions to the detriment of the *Jason*, which was neglected. The *Bacchus*, the *Apollo*, and the *Ganymede* were completed for the Countess Woronzow in 1805, while the *Jason* remained untouched.

It is impossible not to regret Thorvaldsen's conduct in this matter. Mr. Hope's visit had had so important an influence upon his destiny, that he ought to have bent his mind at once to fulfilling his contract with a patron who had treated him so nobly. But it is useless to discuss the caprices of the artistic mind too severely. The journeys which his delicate health imposed upon Thorvaldsen, detained him out of Rome for a part of each year; on his return his financial embarrassments forced him to work at other things for ready money; then the decree of Napoleon, of 17th December, 1807, which ordained the seizure of all English property in Rome, served as more or less plausible pretexts for his delay in the execution of the *Jason*. The real truth of the matter is that the work, according to its original conception, had ceased to please the artist. “When I did it,”

said he to M. Thiele, who found him working upon it one day, "I thought it good. And so it is assuredly. But I know how to do better now." He offered to compose another statue, which should be much superior to the first, but the obstinate persistence of the English character came out in Mr. Hope, who would not be turned away from his choice. A long correspondence was the result of all this, and finally Mr. Hope lost patience, and wrote as follows on 16th April, 1819, sixteen years after the commission for the *Jason* :—

"It is unnecessary that I should recall to your remembrance that at the beginning of the year 1803, in virtue of an agreement signed by you, and which is now before me, you undertook to execute for me a statue of *Jason*, from a model which I had the pleasure of seeing in your studio. Over and above the sum which I undertook to remit to you,—the first payment to be made when you should have procured the marble required, the second when the statue should have been rough-hewn, and the third when it should be completed—I reserved the addition of a sum agreed upon between us if the care and pains bestowed upon this work should realize my expectations, and be worthy of the reputation you had acquired. The two first payments were punctually made, according to your request, and I hold your receipts. But, from that time until the year 1816, a period of nearly fourteen years after the engagement contracted by you towards me, I have heard nothing of you or of my statue. You have alleged several reasons for having left it incomplete. Though they were of little weight to my mind—because, since the obligation which you contracted towards me you have begun and finished an infinity of other works—nevertheless, partly because you had expressed your regret for having acted so badly towards me and had assured me that you would finish my statue without further delay, and partly out of consideration for you, I overlooked the past, and trusted your promises for the future. But, sir, I have just learned that not only has my statue of *Jason* made no progress since, but that in the interval several other works have been undertaken and completed. Seeing, therefore, that the absent continue to be in

the wrong, and that only those who are on the spot can hope to obtain justice, I have decided on placing this matter in the hands of Messrs. Torlonia, my very good friends. At my request these gentlemen have undertaken this commission, and I beg you will henceforth consider the orders of that banking-house as coming from myself."

M. Torlonia, and his son-in-law, M. Chiaveri, acquitted themselves of their task with all the courtesy of men of the world. The execution of the statue was still further retarded by a journey of Thorvaldsen to Copenhagen, and it was not until 1828 that the *Jason* was sent to London. When that long-deferred event took place, the artist begged Mr. Hope to accept, as some compensation and expression of his regret, two marble bas-reliefs, and busts, also in marble, of Mrs. Hope and her two daughters.

After the *Briseis*, there arose a sort of competition among the great personages who had opened their salons to Thorvaldsen for the promise of a work from his chisel. The Marchese Torlonia asked him for a group of *Mars and Venus*, to be placed in the Palazzo Bracciano, as a pendant to the famous *Hercules and Lycas* of Canova. The United States' consul at Leghorn ordered a colossal statue of *Liberty* (for which he proposed to pay the artist 5,000 scudi) to be erected at Washington. The municipality of Florence wanted a statue of *Dante* for the church of Santa Croce. Some sketches were made, but all these works stopped at the stage of projection. A similar fate befell a monument to the naval victory of the Americans over the fleet of Tripoli, which was ordered in the following year through Baron Schubart.

Thorvaldsen's health had been greatly improved by his former trip to the country. The Baron bore this in mind, and wrote to him 26th July, 1805:—

"Tell me, if you can, what you are doing at Rome during the terrific heat which does not permit you to work? Why have you not come to our charming Montenero, which is much more beautiful than it was last summer, when you allowed us to enjoy the pleasure of your presence? Can you not loosen yourself from your chain, and come here for five or six weeks during the

great heats? My wife says you owe it to your health to do so. Say at Rome that you are ill, and that you are going to Montenero for a fortnight to finish some little jobs."

This letter exhibits the affection and kindness of the Baron and Baroness towards their friend. Baron von Schubart was not ignorant of the storms which Anna Maria's jealousy had raised the year before, and he had little hope of succeeding this time. The great sculptor's gentle nature could not endure these terrible quarrels; he would always rather submit tranquilly to the yoke than cast it off at the price of one of them, and Anna Maria would infallibly have won on this occasion had not an unexpected auxiliary for Thorvaldsen arisen from without. Count Rantzau, a Holsteiner, who had come to Rome about that time, was in the habit of visiting Thorvaldsen's studio daily. A genuine sympathy bound the two men together, and a friendship sprung up between them, which remained unalterable till death.

The Count had a letter of introduction to the Baron. He expressed a great desire to profit by it, but declared that he would not go to Montenero unless Thorvaldsen accompanied him. The artist's first impulse was to promise that he would go. The tempest was not long about breaking out, but he had promised, and he stood firm. Go he would; neither tears nor threats could retain him. Exasperated by the unjust reproaches of Anna Maria, he went off without a reconciliation, or even a farewell, leaving the charge of his studio and workshops to his old schoolfellow at Copenhagen, the architect Charles Stanley.

Anna Maria made his friend write to Thorvaldsen that "illness, grief, and sleeplessness, caused by his conduct, were bringing her to the grave." The sculptor was very little moved by this touching picture; and in order that Stanley should know his mind on the matter, he wrote him a letter, to be shown to the lady, in which he never alluded to her in any way, but inquired with extreme solicitude respecting the health of his little dog Perrucca.

"What a shame!" cried the deserted Ariadne, and her anger found vent in a letter full of the bitterest reproaches. This state of things lasted until August, when Stanley wrote to his

friend that Anna Maria was *in despair* at his silence. Thorvaldsen then wrote a few words to console her, and she replied by a long letter full of pitiful lamentations, ending with precise instructions to him to purchase for her a good pair of small English scissors.

Thus ended this dramatic incident !



NIGHT.

CHAPTER III.

BARON HUMBOLDT.—RAUCH.—THE TWO 'HEBES.'—THE 'TRIUMPH OF ALEXANDER.'—THE GRAND DUCHESS OF TUSCANY.—BARONESS SCHUBART.—'MORNING.'—'NIGHT.'—THE 'VENUS.'—THE MARBLES OF EGINA.—BYRON.—'HOPE.'—PRINCESS BARYATINSKA.—'MERCURY.'—'THE THREE GRACES.'



CUPID AND PSYCHE.

THE *Briseis*, and the group of *Cupid and Psyche*, mark the point at which Thorvaldsen's talent attained its highest development. Thenceforth he works with ardour, with eagerness, with faith, and great works continue to be produced, whose number and merit have placed him among the most eminent artists of our age.

The three half-life-sized statues ordered by the Countess Woronzow, and partly sketched at Montenero, had been finished in marble, with the utmost care, in 1805. About the same time Thorvaldsen made the first model of a *Venus*, then less than life-size. The goddess is com-

pletely nude; her garments are placed upon the trunk of a tree; in her right hand is the apple, the prize of beauty.

Two specimens of this work exist in marble: one is in the possession of the Countess Woronzow, the other belongs to Madame de Ropp. But though several would-be purchasers begged for further repetitions of it, the artist, dissatisfied with the dimensions which he had adopted, broke up the model. At a later date he executed this *Venus* life-size.

In 1806, through the interest of the Countess von Schimmelmann, Baron von Schubart's sister, Thorvaldsen was commissioned to execute a baptismal font for the church of Brahe-Trolleborg, in the island of Fionie. As far as I can ascertain, this was the first work in religious art which he had undertaken. He continued habitually to select his subjects from the Greek mythology, which pleased him more than any other, and at this time (1806) he did a *Hebe*, in half-life-size, which was a commission from a Danish baron. In the right hand she held a full cup, and the drapery, loose upon her shoulder, leaves the left breast bare.

The zeal with which Thorvaldsen devoted himself to his art did not cause him to neglect his social relations, and his ever-open studio was constantly filled with visitors. The artist was a pleasant and sympathetic companion; he talked easily, was full of interesting anecdote, and made the time pass agreeably to his sitters. He was not only glad to receive his friends, but to go to the select assemblies to which he was urgently invited. One house in particular was his favourite resort; it was that of Baron Wilhelm von Humboldt, ambassador from the King of Denmark to the Court of Rome. The Baron had left the Villa de Malta, which he had previously inhabited, in 1807, and installed himself in a large hotel in the Strada Gregoriana. In his salons all the distinguished foreigners, the travellers from every country, and everyone in Rome who was remarkable for talent or worth, were to be met. There the sculptor found his friend Zoëga and the painter Camuccini, and there he was especially glad to meet Mademoiselle Ida Brun, afterwards Countess de Bombelles, whose mother, Madame Frederica Brun, had been so kind a friend to him in the beginning of his career.

Thorvaldsen had undertaken to give drawing lessons to

Mademoiselle Ida, but he preferred making her sing to him, while he accompanied her on the guitar, which he played well. Fine artist as he was, he was deeply impressed by the beauty and grace of this young lady, who was equally remarkable for her talents. He entertained the deepest respect and affection for her, and neglected no opportunity of gratifying any wish of hers. In 1810 he modelled a portrait bust of Mademoiselle Brun, of whom Madame de Staël makes mention in her work *L'Allemagne*, as follows :—

“I have already said that sculpture in general has suffered by the entire neglect of the art of dancing; the only phenomenon of that art in Germany is Ida Brun, a young girl whose social position excludes her from artist-life. She has received from nature, and from her mother, an extraordinary talent for representing the most touching pictures or the finest statues by simple gestures. Her dancing is just a succession of ephemeral masterpieces, which one longs to fix for ever; and Ida’s mother has conceived in her thoughts everything which her child expresses by her movements. Madame Brun’s poems reveal a thousand beauties in art and nature which our careless glances have not discovered. I have seen Ida, while still a child, represent Althæa about to burn the torch on which the life of her son Meleager depends; she expressed, without a word, the grief, the mental strife, the terrible resolution of a mother. No doubt her animated looks served to make us understand what was passing in her heart, but the art of varying her gestures, and draping herself artistically in the purple mantle which she wore, produced at least as much effect as her countenance. She frequently remained a long time in the same attitude, and each time no painter could have invented anything better than the picture which she improvised. Such a talent is unique.”

Rauch, who came to Rome about this time, was also received at Baron von Humboldt’s. Thorvaldsen welcomed the young artist, then entirely unknown, and, with the kindness natural to him, procured some commissions for the Berlin sculptor, which gave him an opportunity of bringing himself into notice. Rauch was afterwards entrusted with the execution of the mausoleum

of Queen Louise of Prussia, at Charlottenberg, and also with a great number of important works in the city of Berlin, among which the monument to the memory of Frederick the Great must be placed in the first rank.

The young Prince Louis of Bavaria, who afterwards became king, and never ceased to be an enthusiastic patron of the arts, commenced a correspondence with Thorvaldsen at this time which was never afterwards interrupted. He was then engaged in collecting antique marbles to form the museum which he afterwards erected at Munich, known as the Glyptothek, and he was employing agents at Rome, who, though most zealous in following up the track of all artistic discoveries, were frequently puzzled to decide between the genuine antiques and the numerous clever forgeries. Thorvaldsen, whose judgment had been formed by his own long and loving study of the majestic art, was not to be deceived. On several occasions the agents of the Prince had reason to congratulate themselves on having consulted him. Once in particular he interposed, and prevented the purchase of a vase of suspicious origin, which the dealers were endeavouring to impose upon them for a Grecian antique. The trick was brought home to these swindlers some time afterwards, and the Prince hastened to thank the sculptor, to whom he had already given some important commissions. But, in course of time, his conscientious advice involved him in many quarrels with the dealers, with whose dishonest gains he seriously interfered by the exercise of his incorruptible judgment.

Just at this time a serious political conflict was about to be waged between Napoleon and Pope Pius VII. The first result of the disagreement between the two potentates was the occupation of the Papal States, and then of Rome itself, by the French army. General Miollis entered the city, without striking a blow, 2nd February, 1808; took possession of the Castle of St. Angelo, and of all the strong points. The Pope was no longer sovereign except in name, but he continued to offer resistance to the inflexible will of the Emperor, by whose order he was carried away from Rome, 6th July, 1809, and the cardinals were dispersed.

Disturbances of so grave a nature could not fail to produce their effect among the community of artists. Nevertheless, Thorvaldsen went on with his work with an unflagging perseverance, which proved how absorbing was his attachment to his art. He executed a statue of *Mars the Pacificator*, eight feet in height, which the Prince of Bavaria bespoke in marble, but he afterwards changed his mind, and selected instead an *Adonis* which he saw in the artist's studio.

The *Adonis*, modelled in 1805, but completed no earlier than 1832, is a masterpiece of grace and simplicity. Thorvaldsen worked for a long time at this figure; and the marble, now in the Glyptothek at Munich, in the centre of the great hall of modern sculptors, is singular in this respect, that it was entirely worked by the artist's own hand. The Prince had expressly stipulated that this should be the case, because he knew that it was the master's custom to allow his pupils to rough-cut, and even to finish his marbles, merely giving them a final retouching himself.

Canova expressed great admiration for this statue. He met Madame Brun one day at the Palazzo Doria, and said to her, "Have you seen the *Adonis*?" "Not yet." "You must see it," he continued; "it is an admirable statue, noble and simple, in the true antique style, and full of feeling." He added warmly, "Your friend, Madame, is a divine creature!" and then, after a pensive silence, said with a sigh, "It is a pity I am no longer young!"

Notwithstanding these praises, one might be led to think, judging from certain sayings of Thorvaldsen, that Canova did not always treat his young competitor candidly. In after days, Thorvaldsen said to a friend: "Whenever Canova had finished a new work, he habitually invited me to go and inspect it: he wished to have my opinion. If I made any observations—for instance, that such and such a fold of drapery might perhaps fall better in such and such a way—he always acknowledged the correctness of my observation, and thanked me effusively; but he never made the alteration. Out of politeness I used to invite him to come to my studio. He came, but he confined himself

to telling me that all my works were excellent, most excellent, and that there was absolutely no fault to be found."

In consequence of a great fire having destroyed the palace of Christiansborg, at Copenhagen, it was necessary to rebuild it; and Thorvaldsen was commissioned to execute four bas-reliefs intended for the new palace,—*Prometheus and Minerva, Hercules and Hebe, Æsculapius and Hygeia, Jupiter and Nemesis.*

On 6th March, 1808, the Academy of St. Luke, at Rome, having elected Thorvaldsen *Accademico di Merito*, he executed, as his diploma work, a famous bas-relief, which has frequently been reproduced. It is known under the title *A genio lumen*. In this composition Art is represented by the figure of a woman about to draw on tablets, but suspending her creation until the genius of Inspiration shall have poured oil into her lamp.

The title of Member of the Academy of Saint Luke gave Thorvaldsen a right to participate in the direction of the pupils of that school. His influence was considerably counteracted by cabals, which have been attributed—in my opinion most unjustly—to Canova. I believe them to have originated with artists of little or no merit, who were jealous that "a barbarian from the utmost limits of the North" should carry off the palm of work and fame. Thorvaldsen's pupils were ill-treated for a long time; they were humiliated in every way, and had much injustice to complain of.

During the period which preceded the departure of the Pope, Thorvaldsen, in addition to the annoyances inflicted upon him by the envious artists, experienced some severe losses by death. The first to go was his old schoolfellow Stanley, the architect; the second was Zoëga, his earliest friend and protector at Rome. This wise counsellor died 10th February, 1809. Thorvaldsen, who had tended him with assiduous care during his illness, modelled the bust of the dead man, and then drew the portrait which forms the frontispiece to Welcker's biography of Zoëga. He did still more—he bestowed upon his friend's family some of the affection which he had felt for him, and undertook the

arrangement of his testamentary affairs, which involved him in a great deal of trouble.

Notwithstanding the political disturbances and the personal troubles and embarrassments which marked it, the year 1809 was not unfruitful to Thorvaldsen. His work made progress in execution within its limits, and he conceived the first and best composition of his *Hector with Paris and Helen*. Four bas-reliefs also belong to this year; they are *Love conquering the Lion*, the *Birth of Venus*, *Love stung by a Bee*, *Mercury placing the infant Bacchus under the charge of Ino*.

In 1810 the King of Denmark conferred the Order of the Dannebrog upon Thorvaldsen, and people began to call him *Cavaliere Alberto*, according to the Italian custom, which was particularly convenient in his case, for the Roman tongues stumbled constantly over his unyielding Northern name.

Two graceful compositions, *Love restoring Psyche* and *Bacchus presenting the cup to Love*, together with two other bas-reliefs symbolical of *Summer* and *Autumn*, belong to 1810 and 1811. To the same epoch we may refer the colossal statue of *Mars*, which Thorvaldsen resumed after a former design, and which he grouped this time with a statue of *Love*, the charming bust of Mdlle. Ida Brun, and his own portrait as a colossal *Hermes*. It is probable that the pretty statue of *Psyche* also belongs to 1811.

The renown which Thorvaldsen had won was steadily increasing, and the Danes, who were justly proud of it, began to manifest an extreme desire to see the famous sculptor among them. He had left his country young and almost unknown; he was now celebrated, and his country clamorously demanded his return. A marble quarry had just been discovered in Norway; the Hereditary Prince of Denmark availed himself of this circumstance as a pretext for writing a letter to Thorvaldsen, which was delivered to him by Baron von Schubart on his return from a journey to Copenhagen. The Prince's missive, in which he addresses Thorvaldsen as "*M. le Professeur et Chevalier*," is as follows:—

"It will perhaps be agreeable to you to receive these lines from a compatriot who esteems you highly, and appreciates your merit

as it deserves. Therefore I avail myself of the present favourable opportunity to offer you my warmest compliments. My taste for the arts, and the earnestness with which I endeavour to promote them in my country, naturally inspire me with a wish to see and to know the first artist of his profession and of his time. Much work awaits you here. You will have the means of employing your rich and fruitful energies ; you will have the power, and, I have no doubt, the will, to render service to the Academy, which so joyfully beheld your early progress in the career of art, and hastens to admit into its bosom one so capable of exercising the most valuable influence upon beginners.

“The Italy of to-day is hardly to be called the Italy that you have known. Our country is always the same. Perhaps you will think that the light of arts has gained in brilliance among us. What may it not achieve with your assistance !

“But I do not wish to employ persuasion ; I rely upon your own sentiments for everything that concerns the fulfilment of my most earnest wishes, in my double capacity as a Dane and as the President of the Academy of the Fine Arts.

“Baron von Schubart, Chamberlain to his Majesty, who kindly takes charge of this letter, will hand to you a specimen of the white marble which has just been discovered in Norway, and of which we are expecting to receive a large block shortly. It will be followed by several others, which shall be placed at your disposal, and I do not doubt that, during the period of your sojourn among us, you will execute many works in marble. Regard this as an additional reason for hastening your return, but do not think that I would endeavour to assign limits to your energies which might be too narrow for your talents. You shall always be free to go in search of inspiration to the countries which are so fortunate as to possess you at present. I ask you only for some hours in your life, for the service of our country.

“With much consideration, I am your affectionate

“CHRISTIAN FREDERICK,

“Prince of Denmark and Norway.

“COPENHAGEN, *December 20th*, 1811.”

Christian Frederick was a zealous patron of the arts, and did everything in his power to advance their prosperity in his country. The Prince's letter was followed by several others, which his friends addressed to Thorvaldsen. He would have most willingly yielded to these solicitations, and had even made some preliminary preparations for his journey, when he was preemptorily detained at Rome by an altogether exceptional commission.

The Academy of France at Rome had just received an order to have the Palace of the Quirinal decorated with the utmost magnificence. A visit from the Emperor of the French was announced; time pressed, and the works were commenced at once. The architect in charge, Stern, offered to Thorvaldsen the composition of the bas-reliefs for the frieze of one of the largest halls, and left to himself the selection of the subjects. The sculptor undertook to represent the *Entry of Alexander the Great into Babylon*. This is one of his most important works, and he applied himself to it with intense ardour and assiduity. There was no time to be lost; the whole of the enormous task must be completed in three months. He fixed his mind, in the first place, upon giving a broad, free style to this composition, and relinquished the idea of carrying out all the details with the desirable minuteness. The frieze was to be placed at a sufficient height to render the execution a secondary question. As fast as he modelled each piece he made a hasty cast of it from the clay, in a mould, from which only one copy could be taken. Those who inspected the workmanship closely did not form a high opinion of the work, which, notwithstanding all the zeal of the artist, was not completed until June 1812. But when all the pieces were united, and placed at the appointed height, the frieze far surpassed the expectations of Thorvaldsen's friends. The imperfections of the execution disappeared, and only a harmonious composition, which recalled the admirable friezes of antique art, was visible.

Before the pieces of the *Triumph of Alexander* were removed from his studio, Thorvaldsen, acting on the advice of the architect Malling, took a cast of them, from which a fresh plaster was made. He thought it probable that the King of Denmark would be glad

to possess a copy of this composition, which would be very suitable for the Knights' hall in the new palace. It was from this cast that he subsequently executed the first marble ordered by Napoleon I., and which is supposed to have been intended for the Temple of Glory, now the Church of the Madeleine. Three hundred and twenty thousand francs was the sum allowed for this work, of which only one-half was paid after the Emperor's abdication. The Bourbons were not eager to encourage the completion of a work which was intended to glorify the new Alexander, and the artist made overtures to several courts, offering to sell the frieze to any potentate who would pay him the sum necessary to complete it. But he failed in the case of every sovereign, and ultimately a wealthy private gentleman, Count de Sommariva, became the possessor of the first marble, for one hundred thousand francs.

The original work, which was rather hasty, had been a good deal criticised, and Thorvaldsen noted every suggestion which he felt to be well founded. He resumed his composition with the utmost care, and began by changing the attitude of the principal figure. Alexander on his chariot was too theatrical; the artist modified the *pose* most successfully, and then made several advantageous alterations in detail. Whilst he was working on this marble, he modelled a new copy for the Danish Government; only in plaster, to his great regret, for the state of the finances of Denmark did not then admit of a larger expenditure. It may be said that he rehandled the whole of his work, and the Romans were so pleased with it that, according to Nagler, they gave Thorvaldsen the singular title of "patriarch of bas-relief." At a later period he had the great satisfaction of executing this frieze in marble for his own countrymen.

On February 12, 1815, the sculptor was made a member of the Imperial Academy of Vienna. Although the *Triumph of Alexander* demanded constant toil, he undertook several other great works during the year. Napoleon's speech, on June 26, on the occasion of the General Conference at Warsaw, gave hope of the re-establishment of the kingdom of Poland, and the Polish National Government wished to erect a monument to perpetuate so dear a remembrance. The words of the Emperor were engraven upon a

marble tablet, and the architrave surmounting this tablet was to be supported by two caryatides, which were to be executed by Thorvaldsen. But this commission met with a fate similar to that of the *Triumph of Alexander*; the artist fell ill, he could not complete them promptly enough, and when the work was done, Poland no longer existed! These figures were afterwards purchased by the Danish Government, and placed on either side of the throne in Christiansborg.

In the months of June and July 1813, Thorvaldsen, who was seized with a fresh attack of the malignant fever from which he had already suffered more than once, was obliged to give himself a holiday. At the same time Baron von Schubart was preparing to take his wife, whose health was seriously impaired, to the baths at Lucca; and he wrote to Thorvaldsen, earnestly entreating him to join them at Montenero, and accompany them to Lucca. This was in every respect a fortunate opportunity for the artist, and his friends urgently pressed him to avail himself of it. Even Anna Maria perceived that Thorvaldsen needed recreation, and made no opposition to his departure. She had given birth to a daughter some time previously, and Thorvaldsen was extremely attached to the child; but he made up his mind to leave them both for a time, under the charge of an Italian family with whom Anna Maria had become very intimate. Their household consisted of the father, Angelo Cremaschi—who had a curiosity shop—his wife, and their two daughters.

Thorvaldsen put his affairs in order, made arrangements for the safety of his studio and workshops, and provided for the well-being of his two dogs, Perrucca and Teverino. He was much attached to these animals, and he confided them with perfect reliance to the care of his friend Rodolph Schadou, the sculptor, who afterwards became a celebrated artist. Then, with an easy mind, he proceeded to Montenero, and thence to Lucca with the Baron and his wife. He was much pleased with his stay at the baths; his reputation procured him a great deal of attention, and he was much flattered by the gracious reception generally accorded to him by the ladies. Thorvaldsen had now become a thorough man of the world, and, when he chose, filled his place in the most select society with per-

fect ease. The Grand Duchess of Tuscany, who was at Lucca, gave him a most cordial welcome, and subsequently summoned him to Florence, in order to entrust him with some important commissions.

In December, Thorvaldsen returned to Rome, recruited in strength by a few months' rest, and he was rejoiced to hear, from letters which he received from Montenero, that Baroness Schubart was also experiencing the salutary effects of the baths. But in February 1814 he was informed by the Baron that this most estimable lady had suddenly sunk under a brief illness. Her death caused him profound grief. The Baroness was a very rare woman, as retiring as she was distinguished, gifted, and unostentatious; and while she delighted in rendering services to all artists, she had been to Thorvaldsen a steady patroness and a true friend. The sculptor, who set his heart on testifying his gratitude towards the deceased lady, went to work immediately, and modelled a bas-relief, in which her husband is represented as trying to restore life to his wife, while the Genius of Death extinguishes the vital torch.

At this time, just as Thorvaldsen was mourning for his best friend, a young man named Pietro Tenerani, who was one day to become his most remarkable pupil, was admitted to a place in his workrooms. Tenerani was the nephew of one Pietro Marchetti, of Carrara, who supplied the sculptor with the blocks of marble for his works.

A young Danish painter, Eckersberg, came to Rome at the same time, and received cordial support from Thorvaldsen. The painter and the sculptor soon became friends, and Eckersberg painted the best portrait of Thorvaldsen in existence. It is a little cold, but finely touched, and gives an exact idea of the physiognomy of the sculptor at forty years of age.

In 1814 Thorvaldsen composed the bas-relief of *Nessus and Dejanéira*, and resumed the subject of *Victorious Love*, with a previous composition of which he had not been satisfied. A small statue, *Love as a child*, and one of Miss Georgina Russell, belong to this year. In 1815 he executed four important bas-reliefs: *Vulcan's Forge*, a group comprising Vulcan, Venus, Mars, and

Cupid ; *Achilles and Priam*, a fine composition already mentioned—a really grand and noble work, in my opinion Thorvaldsen's masterpiece ; finally, the two celebrated medallions, *Morning* and *Night*. It is said that he conceived the idea of the latter during a sleepless night, and executed it in one day. It is truly an inspired work : the goddess of the shadows, launched, with infinite lightness, into space, carries away within her encircling arms her two children, Sleep and Death. *Dawn*, the pendant to this work, is also full of grace, but it has not so much artistic merit as *Night*. The two works are separated by all the distance which divides ingenious and meditated effort from subtle, irresistible inspiration. The two compositions, highly approved by connoisseurs, promptly acquired wide public favour. They were engraved on shells (cameos) and gems, moulded in plaster and in biscuit ; in short, reproduced in every form.

While these two bas-reliefs were augmenting Thorvaldsen's reputation at Rome, so that the Italians themselves, in spite of their instinctive jealousy of foreigners, could not withhold their praise, certain works of his, and especially a fine series of drawings which had been sent to the Exhibition at Copenhagen, were attracting the attention of his fellow-countrymen to him more strongly than ever. King Frederick VI., who at that time reigned in Denmark, knew very little about the Arts, and his frank and loyal nature forbade his assuming the appearance of knowledge or aptitude which he did not possess ; so that he very willingly allowed the trouble and the honour involved in Art patronage to devolve upon his cousin, Prince Christian Frederick. The capital was still strewn with the ruins caused by the bombardment of the English fleet in 1807, and much of it remained to be rebuilt. The Prince, notwithstanding the failure of his first advances, was so convinced of the importance of Thorvaldsen's assistance, and so desirous to procure it, that he was ready to adopt any means to that end. He earnestly begged the friends of the artist to add their entreaties to his, and the sculptor received, almost simultaneously, several pressing letters, in which the writers dwelt upon the esteem in which everybody at Copenhagen held him, and the urgent need of his judgment and genius. It was boldly put to

him, also, that he would not be acting worthily towards his country if he deprived Denmark of his services.

"There is constant talk about you and your works," writes his friend Professor Brøndsted (2nd November, 1815), "not only among the few who have a real knowledge and love for art, but among two other publics, whose judgments, though not often highly to be esteemed, and sometimes entirely erroneous, are nevertheless important, because of the preponderating influence which they exercise over social life. I mean by those two publics, the crowd, and what is commonly called the *beau monde*, or the nobility. The opinions of the latter class are frequently neither great nor noble, as long experience has demonstrated. I must, however, do them the justice to say, that, latterly, everyone has spoken of you everywhere with an enthusiasm which has given a great deal of very keen pleasure to me, and to many others among your friends, though it has been easy to see that this admiration has not arisen from just ideas of art in general, or from a very correct appreciation of your genius and merit in particular."

Professor Brøndsted concludes his letter thus:—"In short, the upshot of all this is, you ought to come, for the sake of our country as well as for the sake of art, and for your own sake." This was true, and Thorvaldsen understood it. But though he sincerely desired to exercise his art in the cause of his country, he was forced to defer the gratification of this wish until a later period. In order that he might get through the work which he had undertaken, and the commissions which were coming in on all sides, Thorvaldsen had hired three contiguous buildings at the foot of the terraces of the Barberini Palace, and at the corner of a little street, *Vicolo delle Colonnelle*, and had set up three studios there. When he was receiving these appeals from Copenhagen, he was in the midst of his installation in his new premises, and there he lived for many years, composing new works, and making his pupils repeat them. He could, therefore, only reply to the Prince of Denmark by a letter of apology, alleging the numerous engagements which he had made, and the obligation under which he lay to fulfil them, and promising that he would not contract any new ones, so that he might be free to comply with the wishes

of his fellow-countrymen in the spring of the coming year. But many unforeseen circumstances interfered to prevent Thorvaldsen's realization of this project, which was not put in execution until July 1819.

The intervening period, during which Thorvaldsen remained at Rome, was also fruitful in great productions. In 1816 he modelled a new statue of *Hebe*, a variation of that which he had composed ten years earlier. The right breast is nude in the first, but in the second the whole figure is elegantly draped, both breasts are equally covered, and the whole bearing is full of modest grace. He also executed a second *Ganymede*. The first presents a full cup; the second pours nectar from an amphora. In the course of this year the *Venus*—that noble, beautiful figure, studied by the artist so long and so carefully—was finished. He had employed thirty models in the course of the work. He was not satisfied with his first attempt in 1805, so he discarded it, and devoted three years of assiduous labour to the completion of the second, one of his most highly finished works. This statue has often been reproduced, but the first marbles were executed for Lord Lucan, the Duchess of Devonshire, and, somewhat later, for a Dutch gentleman, Mr. Peter Cæsar Labouchere, who was at that time the head of the house of Hope and Co., Amsterdam. His son, Mr. Henry Labouchere, afterwards Lord Taunton, figures with Thorvaldsen on the bas-relief of Homer. M. Thiele states that the statues incurred sundry risks before they arrived at their several destinations in England. That destined for the Duchess of Devonshire had its arm broken, and in order to hide the fracture the goddess has been adorned with a golden bracelet. The statue was also broken at the ankles, so that bangles had to be placed on them. This statue is at Chatsworth. As for Lord Lucan's, it was wrecked off the coast of England, and the ship lost. But "*Venus Astarte*, daughter of the salt wave," rose once more from the bottom of the sea, thanks to the persevering efforts made to recover her: she was uninjured. The third statue, impatiently expected by Mr. Henry Labouchere, arrived in port. It was being lifted over the sides by the powerful aid of a windlass, when the rope broke, and the heavy case fell down into the hold. Happily, the cargo

was wheat, and the goddess was once more preserved. Ceres had saved Venus.

At the same time that he was finishing the *Venus*, Thorvaldsen executed the famous restoration of the marbles of *Ægina*, which has procured him among the learned as much honour as any of his personal productions. This was indeed no common task for any artist to undertake, and it needed a profound knowledge of Greek sculpture to cope with the difficulties which it presented. But it has been shown that Thorvaldsen possessed extraordinary knowledge of that art, and in this instance he furnished a proof of it, which it may be doubted whether any other artist could have equalled.

The marbles in question had been discovered in 1815 by Baron Haller, Cockerell, Forster, and Linkh, in the island of *Ægina*. They formerly adorned the front of a temple sacred to Zeus. In 1812, the Prince of Bavaria bought them for 150,000 francs, and after they had been conveyed to Rome Thorvaldsen was charged with their restoration. A great number of fragments and entire limbs were missing. The artist, like a man who thoroughly knew his business, understood the full importance of the task which was laid upon him, and did not accept the responsibility without a certain reluctance; but, once at work, he conceived a passion for this restoration, which became quite his favourite occupation. For his greater convenience in pursuing it, he hired premises on the Corso sufficiently large to admit of his arranging all the fragments in order, so as to re-compose the frontal, that he might thus study the entire effect, and supply the deficiencies with precision, at the same time preserving the semi-hieratic form of the work in all its purity. Thorvaldsen completed the restoration in one year. The statues were in Parian marble; he spared no pains to match the tints of the added pieces, and succeeded so perfectly as to deceive even a practised eye. It frequently happened that one of the numerous visitors to his studio would ask him which were the new portions. "I really cannot tell," the sculptor would negligently reply; "I have neglected to mark them, and now I forget them myself. Examine the work, and try whether you can detect them." Unfortunately the antique fragments of this magnificent

frontal, which are now in the Glyptothek, are distinguishable at a glance; the colour of the modern marble, so carefully selected, has changed with exposure to the air, while that of the antique marble had been for ages immutable.

In 1817, Thorvaldsen produced, in marble, *Love victorious*, which he had modelled in 1814; a *Bacchante*, known as *The Dancer*; a bust of *Lord Byron*, a *Young Shepherd with his Dog*; a group of *Ganymede and the Eagle*, and a statue of *Hope*. In Andersen's *Story of my Life*, we find the following account of Thorvaldsen's interview with Lord Byron, as given by the sculptor himself:—

“It was at Rome that I had to do Lord Byron's statue. When my noble sitter arrived at my studio, he took his place in front of me, and immediately put on a strange air, entirely different from his natural physiognomy. ‘My lord,’ said I, ‘have the goodness to sit still, and may I beg of you not to assume such an expression of misery.’ ‘That,’ replied Byron, ‘is the expression which characterizes my countenance.’ ‘Really,’ said I; and then, without troubling myself about this affectation, I worked on according to my own ideas. When the bust was finished, everyone thought it strikingly like Lord Byron, but the noble poet was by no means satisfied with it. ‘That face is not mine,’ said he; ‘I look much more unhappy than that.’ For he was determined to look unhappy.” The simple and genuine nature of Thorvaldsen could hardly comprehend imaginary misery. The genius of each was as much opposed to that of the other, as the traces which they have left on history are divergent.

Ganymede and the Eagle, the *Young Shepherd with his Dog*, and *Hope*, bear the impress of the assiduous study which the artist had bestowed upon the marbles of Ægina; all these works are remarkable for their severity of style. Whilst Thorvaldsen was working at the *Ganymede*, the model who was sitting for the figure, and whose form was quite exceptionally beautiful, strolled into a corner of the studio, and seated himself in so striking an attitude that it caught the sculptor's attention, and inspired him with an idea for the composition of his *Young Shepherd*; the dog is his favourite Teverino. *Hope* is quite an archaic

work ; a reduced copy of it in marble is placed upon the tomb of Baroness von Humboldt.

Several Academies had already enrolled the Danish sculptor among their members, and in 1817 he was elected to that of the Fine Arts of Perugia. In 1818 he became a member of the Academy of Carrara, and his restoration of the marbles of Ægina procured him the title of Member of the Roman Archæological Academy.

It is related of Thorvaldsen that he was walking one day on the Corso, when he saw a porter seated on a block of stone, in an attitude at once so natural and so singular, that he made a sketch in his album, which he afterwards used for the *Mercury*, one of his finest works, which he finished the following year. This grand and severe composition has been executed in marble several times.

The elegant statue of Princess Baryatinska also belongs to this year. In this portrait Thorvaldsen has preserved all the aristocratic distinction of the model, and her English air (the Princess was an Englishwoman), together with the severe purity of the antique style. I regard this statue as the finest representation of a contemporary figure in all the long catalogue of the artist's work. The circumstances which caused the statue to remain in Thorvaldsen's studio, so that it ultimately passed into his museum, are worth recounting. Prince Baryatinska ordered the statue from Thorvaldsen for 3,000 Roman scudi, and paid one-third of that sum in advance. After the Prince's death, Thorvaldsen forgot to ascertain the address of the Princess, who thought no more about her statue, and died many years afterwards, when her son demanded the work, offering to pay the sum still due for it. But, by this time, the Museum at Copenhagen had already taken possession of the rich inheritance bequeathed to it by Thorvaldsen, and the authorities demurred to parting with so precious an object. The sum which his father had paid was restored to the young Prince, and a marble copy of the statue was executed for him by M. Bissen.

During the same period Thorvaldsen finished the group of the *Three Graces*, and modelled that of *Jesus giving the keys of*

Paradise to Saint Peter, which is to be seen in marble in the Pitti Palace at Florence.

The first model in clay of *The Graces* had been made in 1817, and Thorvaldsen had entrusted the study of each figure to his pupil Tenerani, up to a certain point, at which he took the work in hand himself, and finished it. Somewhat later he composed a repetition of the first group with alterations. Though they have been immensely praised, I wish to speak with reserve upon the merits of these groups; I am not entirely satisfied with either. As for the little Cupid who figures in both, he was quite justly admired, and he is said to be repeated in more than twelve distinct marbles.



THE NEST OF LOVES.

CHAPTER IV.

MISS MACKENZIE OF SEAFORTH.—THORVALDSEN'S ILLNESS.—HIS SOJOURN AT ALBANO.—HIS RECOVERY.—AN EXCURSION TO NAPLES.—A VIENNESE LADY.—QUARRELS.—HIS DEPARTURE FOR DENMARK.



G.
LOVE TRIUMPHANT.

DURING the last two years which Thorvaldsen passed in Italy, prior to his departure for Denmark, his private life had been anything but serene. Anna Maria found two formidable rivals in the respective persons of an English lady of high birth and irreproachable character, and a dangerously fascinating Viennese.

A man's celebrity has a powerful charm to the mind of intelligent women. While others are attracted by title or fortune, women of mind are dazzled by the fame of the artist, and the sentiment glides easily into personal attachment. Thorvaldsen furnishes a proof of this truth. That which I am about to

tell of his private life illustrates his character, and the sentiments of the man cannot be without interest for those who admire the work of the artist.

Thorvaldsen was very intimate with several English families, who were deeply interested in his welfare. They perceived that consideration for his health and his fame alike rendered a peaceful and regular life highly desirable for him. Traces are to be found, in a correspondence which came to light much subsequent to the period which I have now reached, of an amiable and benevolent conspiracy to procure the blessing in question for him, by coaxing him into a marriage which should detach him from the tempestuous Anna Maria. The first letter of this series is written by Mr. Arthur Carignan, and contains a most attractive picture of the domestic happiness enjoyed by one of his friends.

Some time afterwards comes another letter from the same gentleman, with a postscript, in which casual mention is made of the person who is to play the principal part in this well-intentioned conspiracy. "It is possible," writes Mr. Carignan, "that Miss Mackenzie of Seaforth may visit your studio, with an elderly lady. Should she do so, let me recommend her to your best attention, all the more so as the young lady has a decided taste for the arts in general, and for modelling in particular."

Miss Frances Mackenzie, who belonged to a distinguished Scotch family, went to Thorvaldsen's studio, accompanied by her aunt, Mrs. Proby. She was not remarkably handsome, but she was very clever, highly educated, intelligent on all subjects connected with the arts, and gifted with a real talent for sculpture. She visited Thorvaldsen frequently, and soon came to regard him with great admiration and profound sympathy.

In the spring of 1818, during an excursion to Tivoli, on which occasion he made one of a numerous and gay party, Thorvaldsen caught cold one evening at the waterfalls. The following day he was attacked by fever, and obliged to remain at Tivoli, and keep his bed. As he continued to grow worse, and the air of the place is pernicious to invalids, he was removed to Albano, and his speedy recovery was looked for. But he lacked patience to remain there awaiting a cure, and he returned to Rome in such a state of weakness that all his former melancholy humour resumed possession of him. In vain was he urged to return to Albano—the air of which place could alone restore him—by his friends, who began to be

seriously alarmed about him; he obstinately refused to banish himself into solitude away from his habitual associates.

Miss Mackenzie, who was profoundly grieved by the illness of the great artist, her friend, promised him that she and her aunt would instal themselves close by, at Genzano, and she actually did so. Thorvaldsen followed the two ladies, who frequently visited him, and at length removed to Albano, in order to bestow upon him all the care which his state of health rendered necessary. Such affectionate kindness, such skilful care, and the purity of the air, had the happiest effect, and Thorvaldsen was gradually restored to health and spirits, to the unconcealed joy of Miss Mackenzie. The young girl was innocently and honestly triumphant, and the artist was tenderly grateful. It needed only his artistic temperament and the Italian skies, to turn this sentiment into one much stronger and more ardent.

Men whose minds are incessantly engaged, and whose hands are never idle, frequently retain youthfulness of heart much longer than those whose lives are filled only by frivolity. It often happens that these thinkers, these indefatigable workers, when they are turned for a moment from their ordinary course by some fortuitous occurrence, give out their hearts with the spontaneity of children, and resume their youth at the period when they seemed to have left it behind. Thorvaldsen was forty-eight years old. That he should fall in love was perhaps not extraordinary, but that he should fall in love after such a headlong fashion was surprising. He seemed to be only twenty. Instead of returning to Rome as soon as he was convalescent, he suddenly fancied a journey to Naples, and off he went with his friends, who were infected by his glee. During this journey he was no longer the grave and engrossed Thorvaldsen; he turned into an ardent young lover.

In the meantime all Rome was full of this expedition, and discussing Thorvaldsen's approaching marriage. He received many letters of congratulation, among others one from Baron von Schubart, who wrote from Rome as follows:—

“Miss Mackenzie is an amiable person, of distinguished birth, and of the highest education and intellectual culture. All the English here hold her in the highest esteem, and you will be more than

ever in favour with them if you marry their countrywoman. She has too much goodness of heart not to make you perfectly happy, and everyone will applaud the union of two such excellent persons. I am sure that, if it were necessary, Miss Mackenzie would willingly adopt your little Eliza as her own child."

The artist returned no answer.

In October Thorvaldsen came back to Rome. His first interview with Anna Maria was terrible. Her eyes darted lightning at him, her jealous fury was thoroughly aroused, and she loudly threatened, after a scene of curses and despair, that if he dared to marry the Englishwoman she would kill him, she would kill his child, and then she would put an end to her own existence. Thorvaldsen was not of a disposition to brave these threats. True, he did nothing whatever to appease Anna Maria's anger, but he did not venture to drive her to extremities. He temporized, and when she saw that he was not contemplating an immediate marriage, she began to shake off her apprehensions.

Besides, the return to Rome had modified the position of affairs. Miss Mackenzie had been accustomed to see Thorvaldsen perpetually occupied with her, and, in fact, to his assiduous courtship. When she perceived that the sculptor, having returned to the scene of his customary avocations, resumed his work as a matter of course, and was also absorbed in the arrears of a voluminous correspondence, she considered herself somewhat neglected, and was so imprudent as to let him see that she was piqued. Thorvaldsen regarded this as simply silly. As for him, he had been weakened by illness, and his imagination had been excited by the romantic circumstances of his convalescence, so that he had yielded to a brief intoxication. During the journey, the charm of a new life, the beauty of the scenery, had helped to prolong the illusion. But when he came back to Rome, he found in his studio Art, the true object of his worship, and he came face to face with the reality. The only sentiment he felt was friendship. He continued to visit Miss Mackenzie, but they had changed parts in this little drama. He was the kind, affectionate friend; while the young Scotch lady was more in love with him than ever, unfortunately, for love dwelt in her heart only. People persisted in regarding her

as engaged to Thorvaldsen, while he was finding out that there were points of character as well as habits of life in which they differed to an extent which rendered a perfect understanding between them difficult.

Day followed day, and the "tension" of the situation was not lessened. It was evident that it must come to a crisis, and a woman provoked one. Thiele tells the story, but as he does not like to dwell upon it, I prefer to follow his example, and shall merely quote the following words in reference to Thorvaldsen's falling a victim to a real passion, whose object was a Viennese lady, also, like Miss Mackenzie, named Francesca. This lady was thirty-five years old, but radiant in the undiminished lustre of a style of beauty which possessed supreme attractions for the artist. "Thenceforth," says Thiele, "the sculptor flung from him every consideration of duty and obligation; he took the crown with which his admirers had girt his brow, and placed it on the radiant head of his goddess, whose dazzling aspect transported him with joy, while his good angel turned away his head and wept!"

In a short time the beautiful Viennese returned the passion with which she had inspired the famous artist, and some letters remain to tell the story of this infatuation.

"In order that a letter may be carefully preserved, write on it *Burn this*," says the author of *Causeries d'un Curieux*. Francesca furnishes an illustration. "Burn my letters," she repeats over and over again, "because no one must ever know what I write to you. The world judges things after its own fashion. My heart knows my innocence, and yours is its witness." These letters are placed, with other papers that belonged to Thorvaldsen, in one of the cabinets of his Museum. They are regarded as a sacred deposit, and no indiscreet eyes are permitted to rest upon them. The passionate terms in which they are written are not compromising in any other sense than that they convey the complete absorption of the lady's feelings in her love for Thorvaldsen, in whom she repeatedly declares all her happiness is centred. "My last thought, the last act of my life, shall be a prayer for you!" "Our love is all my happiness; I desire no other on earth." Such are some of these utterances of mature womanhood to middle-aged manhood.

"During some time," says Thiele, "Thorvaldsen was merely a satellite to this radiant star of love." At this very period, however, he received a communication from Scotland, to the effect that he was expected to arrive there shortly with his betrothed. Poor Miss Mackenzie was terribly neglected. The artist assigned very clumsy reasons for the rarity and irregularity of his visits, but for a while they were accepted. It is so difficult to renounce one's visions of happiness, it is so easy to allow oneself to be deceived when one clings to the illusion.

Unhappily, Thorvaldsen did not affect any mystery about his conduct. The object of his love lived opposite the house inhabited by the Scotch lady, who could see him enter her rival's apartment every day, count the hours which he passed with her, and thus measure the extent to which his infidelity had gone. Miss Mackenzie bore her sorrow in silence, and the dignity of her conduct elicited compassion even from those who had not wished that she should become the wife of Thorvaldsen. At length an English lady of high rank, who was an intimate friend of both parties, interfered, and demanded an explanation, and a formal declaration of his intentions, on the part of Thorvaldsen.

The result of this proceeding was that Miss Mackenzie left Rome on the 5th of May, 1819. From Florence she wrote to Thorvaldsen, in a simple, dignified, and serious tone. This letter, in which she both reproaches and pardons him, is truly touching. "If you enjoy all the good which I wish you," she says in conclusion, "you will be much happier than I ever could have made you, in our happiest days. Farewell." She then went to Switzerland, as she did not wish to return to England, where her intended marriage had been announced in the newspapers.

In 1826 Thorvaldsen was at an evening party at Rome. He was talking gaily, and turning over the leaves of an album. Two ladies entered the room. One of them was Miss Mackenzie. He turned pale and ceased speaking; presently he disappeared. In 1836, Miss Mackenzie once more returned to Rome. Many years had elapsed, and the bitterness of her feelings had subsided. The good offices of some common friends brought about a reconcilia-

tion, and there remained nothing between them but a simple and cordial friendship. Miss Mackenzie died at Rome in 1840.

To return for a moment to the rupture of Thorvaldsen's relations with Miss Mackenzie. He was really penitent for the harm which he had done, and her letters affected him profoundly. So real was his regret that he broke with the beautiful Viennese, and put an end to a false position, by fulfilling his long-deferred project of a journey to his native land. Thorvaldsen left Rome for Denmark July 14, 1819. Henceforth, his life seems to have been free from all entanglements. Anna Maria appears in it no more ; and though there are no documents in existence to prove the fact, I am disposed to think a separation took place between them before his departure from Rome. He provided for her maintenance, however, and did not lose sight of her child.



THE AGES OF LOVE.

CHAPTER V.

THE LION OF LUCERNE.—RECEPTION BY THE ACADEMY OF COPENHAGEN.—THE TRUE KIRKE.—JOURNEY TO GERMANY.—THE EMPEROR ALEXANDER.—MONUMENTS TO COPERNICUS, PRINCE PONIATOWSKI, PRINCE POTOCKI.—RETURN TO ROME.



THE LION OF LUCERNE.

THORVALDSEN had been living out of his native land for twenty-three years before he found leisure to revisit it. He went in the first instance to Florence, then to Parma, and to Milan, where he remained only a short time. He afterwards went through the pass of the Simplon, to Lucerne, whither he was summoned to advise upon the measures to be taken for the erection by Switzerland of a monument to the memory of her sons who were slain in defending the Tuileries on the memorable tenth of August, 1792.

Everyone knows the incidents of that fatal day which preceded the fall of royalty. While Louis XVI., "to spare the people the

commission of a great crime," allowed himself to be taken before the Assembly, who were, a few hours later, to vote for the deposition of the King, the people rushed upon the palace of the Tuileries, which was then occupied only by a few faithful servants of the Royal Family, gentlemen, National Guards, and Switzers. Handful as they were, they, nevertheless, repulsed the assailants, and they would perhaps have completely dispersed the mob, if the King had not sent them orders to withdraw, and not to fire upon the people. A few of the unfortunate Switzers, to whom it had not been possible to make known the King's orders, remained in the palace. They were exposed to the full fury of the popular frenzy, and were mercilessly massacred, useless but heroic victims of devotion to a lost cause. Commandant Pfyffer von Altishofen, an officer of this loyal Swiss Guard, escaped from the victorious mob, and retired to Lucerne, where he projected the erection of a monument to the memory of his unfortunate comrades in his own garden. But all Switzerland adopted the idea, numerous subscribers joined eagerly in it, and several sovereign princes desired to associate themselves with the memorial. The Swiss ambassador at Rome, M. Vincent Rüttimann, begged Thorvaldsen to consent to undertake the execution of the monument.

Although he was in bad health at the time, and but little disposed to accept new commissions, Thorvaldsen would not disregard this request. He made a sketch model, representing a couchant lion, mortally wounded, with his head lying upon the royal shield of France, which he holds between his claws. The conception of the artist is worthy of the nobility of the subject. The majestic simplicity of the composition is worthy of the chivalrous devotion whose memory it perpetuates. One of Thorvaldsen's pupils, Bienaimé, was entrusted with the working out of the model, which the master then retouched. Thorvaldsen, who had never seen a living lion, made his studies from the antique. The cast was sent to Lucerne in the beginning of 1819. It had been at first intended that the monument should be executed in bronze, but Thorvaldsen's advice led to the abandonment of that design. A vast niche, ten yards high, was dug out of the side of the rocky hill, and the sculptor Lucas Ahorn hewed

the colossal lion, after the model, out of the solid rock itself. The work was begun in March 1820, and finished in August 1821.

On leaving Lucerne, Thorvaldsen passed through Schaffhausen, Stuttgart (where he visited Dannecker, who was then modelling a colossal statue of Christ), Heidelberg, Frankfort, Coblenz, Cologne, Munster, Hamburgh, and Sleswig; and reached Copenhagen on the 3rd of October.

Rooms had been prepared for him, long before his arrival, in the Charlottenborg Palace, in which the Academy of the Fine Arts is located. The first person whom he saw was the old gate-keeper, who had served as a model for the pupils when Thorvaldsen was at school. The sight of the old man, which called up all the recollections of his childhood, filled him with emotion, and he fell on his neck and embraced him warmly. The news of Thorvaldsen's arrival spread rapidly through the city. The friends of his childhood, others who had travelled in Italy and seen him at Rome, came flocking round him. The artist gave a cordial reception to them all. Then came a crowd of persons who knew him only by reputation, and Thorvaldsen, whose manners retained their unaffected simplicity, was somewhat confused by finding himself the subject of an enthusiastic ovation. They pressed around him, he said, as if he were the *great Kraken of the North*. By this he alluded to a certain marine monster celebrated in Scandinavian legend, described by Bishop Pontoppidan in his Natural History of Norway; and no doubt identical with the sea-serpent which has been so much discussed of late.

Among the small remaining number of the friends of his early youth was Councillor Haste, who had formerly accompanied him on board the *Thetis*. We have the following account of his interview from the magistrate himself.

"When at last we succeeded in getting some time alone together, for there was a court around him, as if he had been a foreign prince of some illustrious house, he took his album out of a desk, and showed me a page on which I had written a few verses, twenty-five years before, as a *souvenir* for him. Then he pressed my hand, in silence, and once more bent his steps towards the desk. This time he brought me a medal. 'See,' said he, 'my

dear friend, how some kind people in Rome who esteem me have had a medal struck in my honour. I have brought four of these to Denmark, here is one for you. It is only bronze. I have one in gold, but I will not give it you, lest the metal should lead you to forget the man.' ”

Whilst all the newspapers were welcoming the sculptor, the Academy gave him a solemn reception. The *fête* took place on the 15th October, in the great hall, and all the town was present. The students went to escort Thorvaldsen to the music of trumpets and drums, and lined the way through which he passed ; the cannon boomed, a cantata composed for the occasion was sung by the Choral Society, and the poet Oehlenschläger delivered a pompous speech. “ If our ancestors,” said he, “ overthrew the masterpieces of the ancients at Rome, they rise again worthy of ancient Greece, thanks to the genius of a Northman.” The proceedings terminated with a grand banquet, at which Thorvaldsen occupied the place of honour between Oehlenschläger and Count Schimmelmann. Thorvaldsen proposed “ the students ” in a short address, which was loudly cheered by the assembly ; but the enthusiasm passed all bounds when Count Schimmelmann rose, and said, “ Long life to all beautiful Danish girls, consequently, to the three Graces of our Thorvaldsen ! ”

The artist was afterwards received at court, where he was welcomed with marked distinction by the Royal Family. In order that he might be invited to the sovereign's table without a breach of the very severe etiquette of the time, the dignity of a Councillor of State was conferred upon him.

Thorvaldsen suffered a great deal from the fatigue which the incessant coming and going about him involved. At first he could not be quiet even in his studio, for when he escaped thither from the ever-renewed ovations, he was pursued by visitors. It was the height of the fashion, the thing to be “ done,” to see the great artist at his work, and everybody came to fulfil the obligation. One day, a very great lady who observed him taking up a handful of modelling clay, said to him, “ But, professor, I suppose you don't do that kind of work for yourself when you are in Rome ! ” “ I assure you, madam,”

replied Thorvaldsen, with ready good humour, "that it is most essential."

The great sculptor's presence at Copenhagen was extensively utilized. He was consulted on all questions of art, charged with proposing the best means of inculcating the taste for it in the people, and requested to draw up reports. He was commissioned to execute busts of the king, Frederick VI., the queen, the two royal princesses, and the young prince, Frederick Charles Christian. The work to be done for the public monuments also occupied his attention: it was proposed to decorate with sculpture not only the royal palace and the town hall, but the palace chapel and the Frue Kirke.

The metropolitan church had just been rebuilt, and Thorvaldsen had free scope for his imagination in its ornamentation. On this occasion he conceived the first project of that grand collection of sculptural decorations which extends over every portion of both the interior and the exterior of the edifice, and which comprises almost the whole of his productions in religious art.

On the frontal is the *Sermon of St. John the Baptist*; over the door, the *Entry of Jesus into Jerusalem*; in the interior of the church, a colossal *Christ and the Twelve Apostles*; behind the altar a great frieze representing *Jesus going to Calvary*; on either side, the *Baptism of Christ* and the *Last Supper*.

Although at that period only the *Sermon of St. John* and the *Twelve Apostles* had been ordered, Thorvaldsen's brief sojourn at Copenhagen bore good fruit, both for the artist and for his country. He left Denmark, August 11th, 1820, having received a sum of 6,900 francs to defray his expenses, and returned to Italy by way of Germany, which he visited this time somewhat more in detail. He was warmly received and splendidly entertained by many friends at Dresden and at Berlin, and he arrived at Warsaw, whither he was required to go to conduct certain negotiations for important works which had been long in contemplation, on the 19th of September.

The Emperor Alexander was at Warsaw, and Thorvaldsen was presented to him. The part played by the sovereign of all the Russias at the epoch of the invasion of France by the allies, had

rendered him personally popular in Europe ; even Frenchmen had not forgotten that he had protested energetically against Blücher's vindictive proposal that their country should be dismembered.

Alexander having learned that the Danish sculptor wished to make a bust of him, readily consented. He had not been so complacent to a similar request presented by Canova, perhaps on account of the numerous recollections which associated that artist with the family of Napoleon. Thorvaldsen, on the contrary, though a Dane, was the adopted sculptor of Germany. The Emperor treated him with the utmost kindness, and sat to him several times. The artist found himself embarrassed in his work by the military uniform which hid the czar's neck, and Alexander at once took it off, leaving his throat and chest bare. But the inexorable rules of etiquette obliged Thorvaldsen to remain all the time at a respectful distance from the sovereign of all the Russias. However, Thorvaldsen fell sick, and the Emperor sent his own physician to see him, and, finally, when he had recovered, and went to take leave of Alexander, his Majesty, who had already sent him a diamond ring, discarded etiquette, and cordially embraced him.

Before he left Warsaw, Thorvaldsen had several casts taken of the bust of the czar, as presents for great personages, and when he returned to Rome he had workmen engaged for some years in reproducing the imperial portraits in marble, so numerous were the demands for it. During his stay at Warsaw, the president of the *Royal Society of Friends of the Fine Arts and of Belles Lettres* made arrangements with him for a monument to be erected in front of the University in honour of Copernicus. The statue was finished three years later, but various circumstances caused its despatch to be deferred, and it was not inaugurated until May 11th, 1830.

The Poles have always been very proud of the labours of Copernicus, who, in 1504, was named a member of the Academy of Cracow, a rare and highly-prized distinction at that time. In 1801 the Society of Friends of the Sciences at Warsaw offered a prize for the best dissertation upon the discoveries of Copernicus. The statue which I have just mentioned was erected at the expense

of the Polish nation, by means of a subscription, and 40,000 florins being still required to defray the cost, the deficit was made up by the Abbé Staszic, a learned Minister of State, from his private fortune.

The chief object of Thorvaldsen's visit to Warsaw had been the equestrian statue of Prince Poniatowski. A first letter had been written in 1817 by Count Mokronowski, in the name of the Committee which had been formed with a view to creating a monument to the honour of the Polish hero. Thorvaldsen came to an understanding with the Committee, but after his return to Rome the work was neglected for so long that his slowness gave rise to a correspondence in which the impatience of the Poles found utterance in urgent terms. In 1825 he was addressed as follows :—

“In selecting you to perpetuate the glory of Copernicus and of Poniatowski, it is the entire nation which has designated you, as the most celebrated of artists, and the most worthy to preserve from shipwreck at least the memory of our past renown. Can a mind so elevated, so noble as yours, be insensible to this choice ? More than once artists have been forced to celebrate pride without merit, but you, sir, in working for Poland, have undertaken a labour worthy of you, that of immortalizing sublime virtues, creative genius, valour, and devotion sacred to patriotism. May these motives appeal to your breast, kindle your genius, inspire your creative hand ! Send us your masterpiece as soon as possible, that Poland while contemplating her heroes may bless the artist who has restored them to life.”

Afterwards it became necessary to address the laggard artist in terms of angry remonstrance.

The sculptor's first idea was to represent the hero, clad in the national costume, at the moment when he spurred his horse into the river where he was to find death. The animal hesitates and rears up with his rider. In front of the pedestal was to be a fountain of falling water. The first models were constructed and submitted to the Committee, but either new arrangements had been made, or the Prince's family did not wish to have the material cause of his death so directly recalled as it must have

been by this composition, for the models were completely abandoned, and replaced by a statue in thoroughly Roman style, in which the prince is dressed in antique costume. The work, when executed, resembled the equestrian statue of Marcus Aurelius at the Capitol. It was finished in 1827, sent by Danzig in 1828, did not reach Warsaw until 1829, and took so long to cast in bronze that it was not uncovered until 1830.

Then came sundry political complications, and the Russian Government, unwilling to permit the inauguration of a statue so calculated to excite national feeling, had it removed. What has become of it? This is very difficult to decide. Some say it has been melted down, and the bronze made into guns; others that it has been simply dismounted, and placed in the arsenal at Modlin, where it might have been seen in 1842. According to the *Kunstblatt* (No. 40, p. 160, 1842) the Russians intended to have it transported to Russia, but the Prince's family having protested against this outrage on private property, they desisted, and the statue was melted down. But I am more disposed to accept the version given by the *Athenæum* (No. 1,162, p. 139, 1850). According to the English journal the pieces of this statue were given to the Prince of Warsaw (meaning General Paskiewitch, who, having forced the Polish capital to capitulate, in September 1831, and replaced the country under the Russian yoke, was created Prince of Warsaw by Alexander), and he had Poniatowski transformed into St. George, under which name Thorvaldsen's work adorns his park in the province of Mohilew.

During his sojourn at Warsaw Thorvaldsen had undertaken, at the earnest request of the Princess Potocki, to erect a mausoleum to her husband, Prince Potocki, who was killed at the battle of Leipsic. In 1816 she had written to the sculptor; her wish was that the monument should be placed in a chapel of the cathedral at Cracow. A group, consisting of two personages, was to have represented the hero, who fell in his twenty-second year, and Poland, under the figure of a beautiful woman of the severe type usually assigned to Juno.

Towards the end of October 1820, Thorvaldsen went to Cracow, and revised his plan, which then reduced itself to a statue

of the prince leaning on his sword, the form of the hero to resemble that of the Apollo of the Belvedere, from which the artist was entreated to draw his inspiration.

Thorvaldsen went afterwards to Troppau, where the Congress of Princes was assembled. He was honourably received by those illustrious personages, and especially by the Emperor of Austria, to whose kindness the Czar had commended him. The Emperor Francis commissioned him to compose a monument to be erected to the memory of Prince Schwarzenberg, and the artist made a sketch for that purpose, but, for reasons which have never been explained, nothing further was done in the matter. Thorvaldsen was at Vienna, where he had already passed three weeks very pleasantly, when news reached him, at Prince Esterhazy's palace, of a serious accident which had occurred at his studio. He got the first hint of it from the *Diario di Roma*, and a letter from his pupil Freund, containing particulars, reached him immediately afterwards. The floor of one of the studios in the Barberini Palace had given way, and carried with it two marble statues—the *Shepherd* and *Love*. The head of the shepherd, the arm that holds the crook, and the dog's ears had been destroyed; *Love* had lost his wings and his right leg. The cast of *Ganymede with the Eagle* had been broken to pieces. Owing to the exertions of Tenerani and Freund the other statues had been saved from the ruins almost unharmed. Happily, the statue of Adonis, which had been placed against the wall only that morning, was saved from the catastrophe. Thorvaldsen was to have gone to Munich, but this disaster determined him to return at once to Rome, where he arrived on the 16th December, 1820.



VULCAN FORGING THE ARROWS OF LOVE.

CHAPTER VI.

THE PRINCE-ROYAL OF DENMARK.—PRINCE LOUIS OF BAVARIA.—THORVALDSEN'S 'CHRIST AND THE APOSTLES,'—HIS 'SERMON OF ST. JOHN.'—CONSALVI.—POPE PIUS VII.—THE CABAL OF INTOLERANCE.—LEO XII.—THORVALDSEN BECOMES PRESIDENT OF THE ACADEMY OF SAINT LUKE.



BACCHUS.

SOME days after Thorvaldsen's return to Rome, a grand dinner was given in his honour at the *trattorio* Fiano, at which upwards of a hundred and fifty artists were present. The scene was very animated, and its gaiety had reached its height, when the Prince-Royal of Denmark entered the house, and requested permission to join the party. He took a seat near the sculptor's, and his presence, far from casting a chill over the good fellowship of the assembly, increased its animation. The Prince proposed a toast which was received with immense enthusiasm by all present. It was "Cisalpine and Transalpine Art." The majority of the guests were Germans.

Subsequently, the Prince and Princess of Denmark visited the artist's studios, and he became, in a measure their cicerone

at Rome. He introduced them to the Roman antiquities. He modelled busts of their Royal Highnesses, and also one of the Princess Amalia of Denmark.

Relations had existed for a long time previously, between Prince Louis of Bavaria and Thorvaldsen ; but after 1821, when they met at Rome, an intimate friendship, notwithstanding the difference in their positions in life, was established between the prince and the artist.

The Prince of Bavaria, who ascended the throne in 1825, is one of the most interesting personages of this century. In his youth he suffered himself to be attracted by the smell of powder, which intoxicates peoples and kings. In 1809 he took part in the campaign against Austria ; but ere long the student of the Universities of Landshut and Gottingen abandoned the cause of arms, in order to give himself up completely to his irresistible love of the arts. Still in the flower of his youth, he held himself aloof from public affairs, and devoted himself to studies not less worthy of his lofty intelligence. His desire was to enrich Bavaria with splendid museums, and to make Munich one of the great artistic cities of the world. Unfortunately his resources were small in proportion to the greatness of his projects. The prince did not, however, permit himself to be discouraged by that obstacle ; he imposed upon himself a system of rigid economy, and invested all his savings in the purchase of the best works of the great painters and sculptors to which he could procure access. He especially desired to possess Greek and Roman antiquities, which were then being sought for and disinterred in many parts of Greece and Italy, and he employed active agents to secure them for him.

Thus Prince Louis succeeded, little by little, in forming the magnificent museum of sculpture called the Glyptothek. When he became king he enriched his capital with beautiful monuments, chiefly in the Greek style. Munich is also indebted to him for the new Pinacothek, a noble picture gallery, and Ratisbon for the Walhalla, a kind of combined temple and museum. We shall have an opportunity of observing that Prince Louis also cultivated the muses ; he has written works, both in prose and in verse, which bear the impress of his originality of mind and character.

At first he was a very popular sovereign, but he had some serious fallings out, after a while, with the nation, who reproached him with the excessive influence which he had allowed to the clergy since 1830. His *liaison* with Lola Montes also did him great harm with the people ; for although the favourite professed liberal opinions, she produced several complications by meddling in state affairs ; and she was forced to leave the kingdom in February 1848. On the 20th of March the king abdicated in favour of his eldest son, Maximilian II.

In 1821 Thorvaldsen modelled the bust of the future King of Bavaria, who promised him his portrait in exchange. Before the departure of his royal friend, the sculptor gave him a grand "artist's fête" at the house of a certain Signora Buti. The prince wrote about the fête to Thorvaldsen, after his return to Munich. The letter is written in German, with the exception of one paragraph in Italian in which the prince sends kind messages to Signora Buti and others. Prince Louis' letters, even in German, had a style of his own, which was often as odd as it was original.

"NYPHENBOURG, near MUNICH, 15th May, 1821.

"Herr Councillor of State—No, no, not that—dear, great, and good Thorvaldsen ! for kings are powerless to give what that name means. Long after military glory,—bloody glory that it is,—shall have ceased to make a disturbance, the name of a great artist still lives, pure, sublime, blest of Heaven, and his immortal works eternally beget others to be, like them, immortal.

"The last hours which I passed at Rome were brightened by the fête which my excellent Thorvaldsen gave me. But it was all the more painful to say farewell.

"Say all sorts of kind things for me to the Buti family and to Nano. Don't let me be forgotten by Signora Girometti, a real true Roman woman ; nor by the amiable Moretta.

"I took ten days over my journey, so that Rome might not seem so far from me. I have arrived, and you, dear, good fellows, are all near my heart.

"To-morrow I start for Wurtzburg. It is possible that my portrait may not reach Rome until next winter. I would rather

it should reach you late than in bad condition, you who have represented me, living, in marble.

“Adieu, au revoir.

“LOUIS, Prince Royal,

“(Who thinks a great deal of his Thorvaldsen).”

In 1822 the prince again wrote to him as follows:—

“Dear, beloved, great Thorvaldsen, I am very glad to learn that my painted portrait pleases you. Whenever you look at it remember that it represents a man, who though separated from you by the Alps and the Apennines, is, nevertheless, always near you in his thoughts.”

Then, he adds, in conclusion, “I wish most earnestly that the Ilionic Niobe should be restored by you, and that afterwards the Adonis might receive the touch of your masterly hand. Pray do not forget the Gospel bas-reliefs. You will infinitely oblige one who regards you with the greatest esteem and the deepest affection.”

The bas-reliefs to which the prince refers must be those which the artist undertook to model in 1817, and which represented the *Annunciation of the Virgin* and the *Holy Women at the Tomb*. The prince wished to place the marbles in a church which he proposed to build at Munich.

These lofty friendships did not in any way change the character of Thorvaldsen. Since his return to Rome he had resumed his work with great energy, because he had to execute not only the works which he had undertaken for his own country, but the very considerable commissions which he had accepted for Germany. The monuments to Poniatowski, Prince Potocki, to Field-Marshal Schwarzenberg (which had as yet only been sketched), and to Copernicus, required a vast space, and obliged Thorvaldsen to hire new premises. Then his pupils were very numerous, and he had a large staff of assistants, who, according to their ability, rendered him important services. Thiele gives the following list of the names of those who were helping him at this time: some among the number afterwards became renowned artists: Amadeo, Bardi, Babone, the brothers Bienaimé, Cali, Carlesi, de Angelis, Ercole

the Hungarian, Ferenczy, Freund, Gaëti, Galli, Hermann (Joseph), Hofer, Kauffmann, Kessels, Landini, Launitz, Leeb, Livi, Marchetti, Mareschalehi, Michelangelo, Moglia, Moise, Monti, Orłowski, Paccetti, Pettrich, Raggi, Restaldi, Santi, Schneider, Stephen *the Hungarian*, Tacca, Tanzi, Vacca, Wolff, and the brothers Tenerani.

It is not surprising that he should have needed such numerous auxiliaries, when it is borne in mind that the master was working at the same time at *Christ*, the *Twelve Apostles*, the *Sermon of St. John*, in short, at all the great compositions which now adorn the Frue Kirke at Copenhagen.

Every day brought Thorvaldsen a new commission : now it was for a bust, anon the reproduction of some previous work. Nor must his spontaneous productions, the fruit of a fertile imagination and an artistic fancy, be forgotten.

One day the Baroness von Reden, the Hanoverian minister's wife, said to him, "The little Albanese about whom I spoke to you at the prince of Denmark's house has just arrived ; she will be with you at four o'clock. If you wish to see her, it will give me great pleasure to present her to you."

This Albanese was a little girl thirteen years old, of most extraordinary beauty, whom the Secretary of the Hanoverian Legation had chanced to see in a street at Albano. She was called Vittoria Cardoni, and belonged to a poor family. She was celebrated among the artists. All the painters, all the sculptors, had tried, in turn, to reproduce her strange, pure, wonderful beauty, but it was agreed on all hands that not one of them had succeeded. Thorvaldsen was not more fortunate than the others. Nevertheless he used the bust which he modelled from this incomparable young creature for the face of the woman, sitting with a child in her arms, in his *Sermon of St. John*.

After his departure from Copenhagen, Thorvaldsen seems to have been much pre-occupied by his religious productions. On the fragments of a travelling note-book we find a number of sketches representing the apostles, or other christian figures, but it is impossible to tell whether these are figures which occurred to his imagination at odd times, or whether they were suggested by works which he observed during his travels.

At Rome he devoted himself to serious studies for these great works, executed a large number of very careful drawings, and began to make his sketches in clay. After he had modelled several he called his pupils to his assistance, and allotted to each his task. The pupil who was chosen to study one of the figures took the little outline in clay which gave him the movement, and received precise instructions as to his choice of the model who was to pose for the figure, and the disposition of the drapery: then the master superintended, corrected, modified, reproved; and so several great works made simultaneous and even rapid progress.

The *St. Paul* had been entrusted to a young artist who proved unequal to the task, and Thorvaldsen modelled it afresh. The elder Bienaimé, who was charged with the execution of the *St. Peter*, succeeded to the master's satisfaction. These two apostles are indisputably superior to all the others.

When, after many attempts, Thorvaldsen had decided in his mind upon the attitude which he should give to his *Christ*, he admitted Tenerani to a certain share in the production of this work, but the collaboration was confined to the details of this one figure. Some time afterwards, when he was working at the large-sized clay mould, he caught cold, owing to the draughts in the studio, and placed the work provisionally in Tenerani's hands. Though he was thus forced to suspend his personal labour in a direction which demanded all his strength and activity, he did not remain idle, but employed the period of his illness in fulfilling his promise to the Academy of the Fine Arts at Milan. In his composition of the monument to Appiani, the Genius of Art sings the praises of the painter, whose death is deplored by the Graces. As soon as Thorvaldsen recovered he resumed, without assistance, the modelling of the *Christ*, and finished the clay with the utmost care. During this time the *Apostles* and the *Sermon of St. John* had been making some progress in the hands of his pupils. The younger Bienaimé, Marchetti, and the younger Tenerani undertook *St. Matthew*, *St. Thomas*, and *St. James*. The other apostles were studied—*St. Philip* by Pottrich, *St. James* by the younger Bienaimé, *St. Simon* by Emile Wolff, *St. Bartholomew* by

Carlesi, St. Andrew by Joseph Hermann. The St. John executed by Pacchetti was laid aside, and recommenced in 1824 by Marchetti. Afterwards Pacchetti's work was altered, and used to represent St. Thaddeus, in order that the twelve apostles might be completed as rapidly as possible, when the artist was earnestly solicited to send the casts to Copenhagen without delay, so that the new church might be inaugurated. These casts were despatched from Leghorn in January 1828. But to return to the progress of the work; it had proceeded so far in 1822 that a great portion of this complex production was moulded in that year. It was soon exposed to bitterly jealous criticism, but the artist was in no wise disconcerted. Encouraged by grave and genuine approval he wrote to a friend:—

“My recent works on a large scale, especially the models of the colossal statue of Christ, and those of the apostles St. Peter and St. Paul, have been so fortunate as to have met with the approbation of all the connoisseurs in this city.”

Thorvaldsen was able to pass from one object to another with remarkable ease and freedom of mind. He proceeded at the same time with the works destined for Germany. He went from his statue of Christ to the monument to Poniatowski; from *St. John* to the statue of Prince Potocki, or the monument to Copernicus.

During the summer of 1822 he hired a large place near his studio which had been used as stabling to the Barberini Palace; the light was excellent, and he set up there what he called his great workshop, because he deposited in it all his largest models. The *Sermon of St. John* was collected there complete, so that it might be judged as a whole.

In 1823 he composed his first *Angel of Baptism*; this he intended to offer to the Frue Kirke, for nothing had been stipulated on that point. But Lord Lucan having given him a prior commission for a marble, he executed it, and somewhat later made another composition. In the second the angel is kneeling; this work is now in the church.

Thorvaldsen had reached the height of his fame; he was without a rival even at Rome, for art had lost Canova in October

1822. Six months later, in March 1823, another loss was narrowly escaped: the life of the Danish sculptor was imperilled. After having supped at the house of Signora Buti, according to his custom, he had gone home, accompanied by this lady's son, to whom he was about to lend his pistols. The boy was in great glee at this chance of being able to share in the noisy pastimes of the other Roman youths on Easter Sunday. While the sculptor was examining one of the weapons, to make sure that it was not loaded, the boy took up the other. The pistol went off, and Thorvaldsen received a violent shock and a wound which, though not dangerous, was troublesome. Two fingers of the right hand were hurt, but the ball, happily arrested by the thickness of Thorvaldsen's clothes, had touched a rib, then rebounded, and flattened itself against a button. The artist escaped at the cost of a few days' care and the wearing of a sling. His friends gave a banquet in honour of his providential escape, and the happy occasion was celebrated by congratulatory addresses to him both in prose and verse.

M. Feuillet de Conches found in his rich collection of autographs, and kindly communicated to me, the following letter from Leopold Robert, to his friend Navez, from Rome, on the 2nd April, 1823, which confirms the details I have given. This letter testifies to the emotion that was produced in the world of art by the news of the danger incurred by the sculptor; it shows how all that concerned the great artist awakened the attention of his contemporaries:—

“I must relate to you an event that has surprised everyone and borders on the miraculous. M. Thorvaldsen was nearly killed by a pistol shot. On the morning of Holy Saturday he was in his room; the little boy of the house had come in to ask him for his pistols to play with. You remember the noise they make in Rome at the time of the Resurrection. M. Thorvaldsen took the pistols, and, not remembering whether they were loaded, tried to fire one out of the window; but it was unloaded. Meanwhile the child took up the other pistol, and was unguarded enough to do the same thing as M. Thorvaldsen, without remarking that the weapon was pointed towards him. The shot was fired, the ball

struck him just over the heart, pierced his coat, waistcoat, shirt, and flannel waistcoat, and stopped on the ribs, making a slight wound. But the most remarkable thing is that the ball passed between two of Thorvaldsen's fingers, and wounded them seriously enough. The blow threw him back on his sofa. He at first thought himself mortally wounded; the blood that flowed from his hand covered his shirt, and contributed not a little to make him think that he had but few hours to live. But he was soon undeceived. I ask you if this is not like a miracle. Many are put forth that are not more wonderful. He would have followed Canova very closely."

Navez, who, like Leopold Robert, was a pupil of Louis David, was born at Charleroy on November 16, 1787; he was a magistrate's son. He was at first sent to Brussels, to the atelier of an historical painter, named François, then in renown. He remained there for nine years, and acquired much repute. Having obtained the first prize at a competition of painters at Ghent, he received the medal from the hands of the Count d'Houdetot, Prefect of that town, which was then French; and that distinguished man, an artist himself, and an old pupil of David's, advised him to go to Paris and to place himself under the direction of the great painter. He only left David's atelier to go to Rome when that artist was exiled. After more than four years' sojourn in Italy he returned to Brussels, where his master had taken refuge. He took care of him up to his last moment, and closed his eyes. M. Navez, whose talent was of a serious and classical turn, produced many works. His last office was that of director of the Museum of Brussels and of the Academy of Fine Arts.

Hitherto Thorvaldsen had had little intercourse with the great dignitaries of the Church of Rome, but he was now presented by the Prince of Denmark to the illustrious Cardinal Ercole Consalvi, that skilful adversary of Napoleon, who had negotiated the Concordat, and who had ultimately to bear the principal weight of the quarrel between the Papacy and the Emperor.

The Romans professed a great veneration for Pius VII., and they held Consalvi in equal and not less deserved esteem. The Cardinal cherished a respectful and filial affection for the Holy

Father, and since 1822 he had been thinking of erecting a monument to the memory of Pius VII., though the Pontiff was still living at that date. In the "Memoirs of Cardinal Consalvi," by M. Crétineau Joly, the will of his Eminence is quoted to the following effect :—

"Considering that it would be highly indecorous that a Pontiff of such great celebrity, who has deserved so well of the Church and the State, as Pius VII. (whom may God long preserve in life), should not, after his death, have a tomb in the Vatican Basilica, which seems but too probable, seeing how small are the revenues which he leaves to his nephews,—moved by my devotion and attachment to his Sacred Person, inspired by the gratitude which I owe to him, as the first Cardinal of his creation, and loaded with benefits by his sovereign bounty, I have resolved to cause a mausoleum to be erected at my expense in the above-named Basilica.

"With this object, I have endeavoured to effect some savings out of the annual expenses destined to my maintenance, so as to secure the sum of twenty thousand Roman crowns. If I should die before his Holiness, as I desire to do, my testamentary executor is charged to devote the said sum to the erection of the said tomb, whose execution shall be confided to the celebrated Marquis Canova, and failing him to the celebrated Chevalier Thorvaldsen, and if the latter cannot undertake it to one of the best sculptors in Rome. The following inscription shall be engraved upon the said tomb :—

‘PIO VII., CHARAMONTIO, CÆSENATI, PONTIFICI MAXIMO, HERCULES,
CARDINALIS CONSALVI, ROMANUS, AB ILLO CREATUS.’

"The tomb shall have three statues : on the urn, that of the Pope ; on the two sides, those of the virtues, Strength and Wisdom.

"Rome, August 1, 1822.

" (*Signed*) E. CARDINAL CONSALVI."

Pius VII. preceded his faithful friend to the grave, to the profound grief of Consalvi, who immediately proposed to put the

design which he had provided for by his will into execution. Canova was dead ; and the Cardinal summoned Thorvaldsen. This occurred in November 1824. The artist was actually at work on the *Angel of Baptism*, one of his religious compositions, when he received the Cardinal's message, which occasioned him some surprise. He went at once to the palace in which the Cardinal lived, and immediately on the announcement of his name he was received with profound respect, and conducted to the presence of his Eminence.

Thorvaldsen, who entertained much veneration for this great prelate, was so deeply sensible of the honour which was done him by his being offered the execution of the tomb of Pius-VII., that, notwithstanding the immense works with which he was already overwhelmed, he unhesitatingly accepted the task, with his customary boldness. On his return to his studio, he cast aside his habitual reserve, and talked most joyously to his friends of the unheard-of good fortune, as he esteemed it, which had befallen him. The Cardinal certainly gave a distinguished proof of his esteem for the Protestant artist, by entrusting him with the erection of a monument in St. Peter's at Rome to the chief of Catholicity. But Canova, the Catholic artist, being no longer in existence, Consalvi could not have preferred any other to Thorvaldsen. Such is the just interpretation of the secondary place assigned to the Danish artist by the terms of the Cardinal's will.

This commission created great surprise at Rome, and was used by Thorvaldsen's enemies as a pretext for new and violent attacks upon him. Nevertheless, all went well during the Cardinal's lifetime, and the artist had no need to trouble himself about the cabal against him. He went to work according to the precise instructions which had been given him, and from which, indeed, it would have been difficult to err ; because it was an established custom, founded on precedents, that a monument in honour of a Pope should be composed of the Pontiff's portrait and of two allegorical figures. The monument must necessarily form a sort of pyramid, so as to fit into one of the great niches in the interior of St. Peter's intended for works of the kind.

The two first sketches of the tomb are rapid pencil drawings, one on the back of a letter dated November 12, 1829, the second on the back of a letter dated December 10. A number of similar sketches are preserved among the artist's papers in the museum at Copenhagen. The first sketch in clay was executed in January 1824. The Pope is seated, with a palm branch in his hand, and two angels hold over his head a starry crown. This composition was not accepted. The palm branch and the crown belong to the saints; and Pius VII., who was only just dead, was naturally not canonized.

The Cardinal died, universally mourned, January 24, 1824, in the sixty-seventh year of his age. He had long before lodged the twenty thousand crowns destined to the erection of the monument at the *Mont de Piété* at Rome. This deposit had, indeed, been made a few days after the Cardinal's interview with Thorvaldsen. In the official document Consalvi declares that the money is lodged by a person who has not given his name. This was done, no doubt, because he did not wish to parade himself as the donor; but the recent publication of his will removes all doubt on the matter. In consequence of this timely deposit, no difficulty could be made about the payment of the money to the artist; but envy and intolerance were preparing a great deal of annoyance for him, from which he was destined to suffer long and deeply.

Thorvaldsen made a second sketch. This time he represented the Pope laying aside his grandeur as sovereign and as pontiff; he has taken off the tiara, and is seated, bent under the weight of his sufferings. But though the composition was most touching, it did not suit the ideas admitted by the Church. Not so should the Father of the Faithful be represented at the moment of his emancipation. A third composition became necessary.

While the artist was engaged in this work, he had also given his attention to the bust of the Holy Father, and had closely studied the face. He possessed some good likenesses, and a mask, which was of great use to him. He had hardly commenced this portion of his task, when the Cardinal died. His numerous friends wished that a medal should be struck in honour of the illustrious

THE POPE'S MONUMENT.

statesman ; and a committee was formed with this object under the auspices of the Duchess of Devonshire and Baron von Reden, the Hanoverian Ambassador.

The subscription, rapidly and numerously signed, amounted to so large a sum, that after two medals had been struck, one by Girometti and the other by Cerbara, a surplus of 764 crowns remained. There was no hesitation about applying to Thorvaldsen, with a request that he would execute a monument to the Cardinal. The artist, happy to prove his grateful remembrance of the honour which Consalvi had conferred upon him, undertook the commission at once.

The monument was to be erected at the Pantheon, where Consalvi's heart had been deposited. Thorvaldsen modelled the bust, by the aid of one which belonged to M. Torlonia, a portrait by Lawrence, Girometti's medal, and the advice and observation of a person who had lived for years on intimate terms with the Cardinal. He produced a fine work, and a striking likeness. The committee paid Thorvaldsen 440 crowns for his marble bust, and applied the 324 crowns which remained to the purchase of a sarcophagus.

The erection of the monument was beset by unforeseen difficulties ; in order to remove them, Baron von Reden applied to the Pope himself, and it was not without difficulty that the committee succeeded in inaugurating the mausoleum on the 17th of September, 1824.

The sarcophagus merely bore a simple inscription, and Thorvaldsen considered the monument was not of sufficient importance. He therefore contributed, at his own expense, a bas-relief, so composed that it completed the significance of the whole. One of the most considerable services which Cardinal Consalvi had rendered to the Papacy was undoubtedly the skilful negotiation at the Congress of Vienna, by which he secured the restoration to the Holy See of the provinces which it had lost by the treaty of Tolentino in 1799. These provinces are represented in the bas-relief by two women, who kneel before Pius VII., while he gives them his benediction. They are presented by the Cardinal to the Sovereign Pontiff. A short time after Thorvaldsen had offered

this bas relief to the committee, he received from them a silver cup, ornamented with medallions bearing the Cardinal's effigy, with the following inscription surrounded with vine wreaths :—

“GLI AMICI DEFUNTO CARD. CONSALVI ALL' AMICO A. THORVALDSEN,
ROMA. M.D.CCC.XXV.”

The artist afterwards gave this cup to his daughter.

The monument to Consalvi was finished long before that to Pius VII., which required much more study and work. The latter was not, however, neglected ; and the third sketch, which produced a good understanding between the artist and the persons charged with the execution of the late Cardinal's wishes, was finished by the end of 1824. The Pope is arrayed in his pontifical robes, and seated in the pontifical chair ; the heavy cope falls over the left arm ; the right hand is raised in the attitude of benediction.

The sketch having been adopted, Thorvaldsen discreetly finished his work without talking of it. Bienaimé was entrusted with making the colossal model. The bust was already finished by Thorvaldsen, who had studied it for a long time. The tiara was to be placed on the head ; and in order that he might execute the draperies with exact fidelity, the pontifical robes were confided to the sculptor. Thus it happened that during some time visitors to his studio found the doors shut. When, in 1835, the statue of the Pope was finished, all the town talked of it. The envious seized the opportunity to inveigh against the work of a heretic ; but Thorvaldsen's only comment was to persist, and to throw additional ardour and zeal into his task. The two statues, *Strength* and *Wisdom*, were designed, and Thorvaldsen put them into the hands of his pupils for the first outlines in relief. “All these cabals trouble me very little,” said he to his friends ; “the monument has been ordered from me, and I answer for it that it shall be finished.”

By an odd coincidence, at the very time when these mean rivalries were kindled and fed by intolerance, in the same year, 1825, Thorvaldsen was requested, in the name of the Monks of a Capuchin convent, to undertake the erection of a cross with ornaments and inscriptions on the Piazza dei Capucini, beside the

Piazza Barberini. This work was hardly worthy of Thorvaldsen's talent; nevertheless, he accepted the commission willingly, and, no doubt, foreseeing the use that would be made of the circumstance, exerted himself so heartily to meet the wishes of the monks that the cross was solemnly erected on the 20th April, 1825. He would not receive any remuneration for this work, and the monks were deeply touched by his generosity. It is just possible that they had made a clever calculation in applying to the heretic artist, and that they had hoped, by the aid of circumstances, to erect their cross at little expense. However that may be, the liberality of the sculptor is recorded in the list of charges thus:—*“Tutto è conchiuso! S. Francesco è un gran santo! Saremo quattro benefattori. Il cavaliere Thorvaldsen, benefattore, s' incarica dell' esecuzione,”* &c.

The monument to Consalvi had been erected the preceding year, so that Thorvaldsen had thus supplied a double refutation of the argument urged against him, that a Protestant could not be interested with a work destined to Catholic veneration. Such a reply was worth any amount of discussion.

Meanwhile, the mausoleum of Pius VII. was not completed, and even Thorvaldsen's defenders thought that he was deficient in the alacrity which he ought to have displayed about such a work. Those who were jealous of him stigmatised his slowness as a want of respect towards the memory of the Holy Father. The truth is that the artist, overwhelmed with occupation, could not concentrate himself exclusively upon one task; but his envious enemies wrote shameful anonymous letters, and the powerful cabal made people doubt whether the monument would be erected at St. Peter's. All these hostile attempts were, however, rendered abortive by two unexpected occurrences.

Canova had been President of the Academy of St. Luke at his death, and the historical painter, Camuccini, had filled that honourable office after him. According to the rules of the Academy he must be replaced, after three years tenure of the presidentship, by a sculptor. The superiority of Thorvaldsen's talent plainly entitled him to the presidential chair, and his adversaries, having no competitor whom they could seriously set up against him, were

in a state of dismay and irresolution. His friends loudly declared that it would be a disgrace to the Academy to nominate anyone but Thorvaldsen; while the opposite faction maintained that it would be a scandal to confide such functions to an artist who was not a Catholic.

Whatever might be the result of the struggle, the discussion could only redound to the honour of the sculptor, even if he should be rejected for considerations independent of art. His own merits were quite out of the case. So he merely laughed with his friends at the extreme embarrassment of his opponents, and gave himself no further trouble on the subject. There was no doubt that the majority of the Members of the Academy were on his side, but one difficulty really serious presented itself; serious even in the estimation of the persons who were defending his interests. The President of the Academy was bound by his functions to be present, on certain solemn occasions, at the ceremonies of the Catholic worship, and the question naturally arose as to what the Pontifical Government would think if the Protestant artist should be called upon to represent the Academy under such circumstances.

It was considered prudent to submit the matter to the Pope. "Is there any doubt that Thorvaldsen is the greatest sculptor we have in Rome?" asked Leo XII. "The fact is incontestable," was the reply. "There is, then, no uncertainty about the choice. He must be made President. But there are certain occasions on which he will, no doubt, see fit to be indisposed." The words of the Sovereign Pontiff dispersed every scruple; on December 16, 1825, Thorvaldsen was elected, by a large majority, President of the Academy of St. Luke for the ordinary period of three years, and the decoration *pro merito*, attached to this title, was conferred upon him.

The liberal decision of Leo XII. was a good omen for the erection of the monument of Pius VII.; but a personal proceeding on the part of his Holiness had a still more significant bearing. The Sovereign Pontiff announced that, as he was desirous of seeing the mausoleum of his predecessor, he would visit the studio of the President of the Academy. This was, to some extent, an act of

official approbation. The Holy Father did visit the artist, and it is related that on that occasion, having accidentally come to a pause before the bas-relief of the *Ages of Love*, he praised the ingenuity and grace of the composition.

This bas-relief had been modelled during Holy Week, in 1824. According to custom the studios and workshops were closed for several days, and the artist had profited by the occasion to rest his mind from his great works, and amuse himself by this pretty trifle. He had had lying by for a long time a block of Carrara marble of which he intended to make a vase, and the *Ages of Love* were at first designed as a circular decoration for it. The famous painting at Stabies, the *Sale of Loves*, had suggested the first idea of it; in Thorvaldsen's bas-relief Psyche plays the part of the Saleswoman, and she distributes the Loves according to the age of each of her customers. This charming composition had an immense success, and was reproduced so often that the sculptor had not always time to superintend the copies with sufficient care. He was afterwards much astonished at the great difference between one of the repetitions, and the original model. The first marble, which is an ordinary bas-relief, was executed for M. Labouchère, who was then at Rome, urging Thorvaldsen to complete the statue of Venus which he had ordered.

In spite of the visit of Leo XII., the monument of Pius VII. remained a long time on hand before its completion. Material difficulties helped to delay the erection. In November 1830 the artist was summoned to inspect the space appropriated to it; but as he was not aware that the Pontiff's coffin was to be laid within the mausoleum, and that therefore the depth should have been proportioned to the length of the coffin, he made an erroneous calculation of the depth, which changed all the conditions of the perspective. Nor was this all; for the height of the arcade having been mismeasured, all the calculations concerning the principal figure were rendered useless. The efforts of the artist had to be directed to the restoration of the general equilibrium of the monument, and in this work of adjustment he was led to introduce two new figures,—two angels placed on the right and left of the Pontiff. He modelled these figures with wonderful rapidity, and

placed them provisionally in plaster in the positions they were subsequently to occupy in marble. The marbles were not finished until some time later.

It required all Thorvaldsen's masterly skill to surmount these difficulties, and thus it was that after much trouble, and many difficulties of many kinds, the monument to Pius VII., ordered seven years before by Cardinal Consalvi, was erected at St. Peter's in 1831.



CHEVAX DE FRIS, "THE TRIUMPH OF ALEXANDER."

CHAPTER VII.

ATTACKS UPON THORVALDSEN ABOUT THE TOMB OF APPIANI.—MONUMENTS TO PRINCE SCHWARZENBERG AND THE DUKE OF LEUCHTENBERG.—THE KING OF BAVARIA AT ROME.—THE GRAND-DUCHESS HELENA.—MARIE-LOUISE.—BUST OF NAPOLEON.—MEDALS STOLEN FROM THORVALDSEN'S COLLECTION.—JOURNEY TO MUNICH.—BARTOLINI.



GANIMEDS.

THE history of the mausoleum of Pius VII. has led me far ahead, and I must now return to the epoch at which Thorvaldsen was in all the ardour of his execution of the great religious works, to which he had added so many other considerable undertakings. I have related

how he had modelled the monument to Appiani, which was inaugurated at Milan.

The committee of that city addressed the warmest thanks to the sculptor, accompanied by two samples of the commemorative medal struck on the occasion of the ceremony. Nevertheless, this

work was soon severely criticised, and on the 3rd of September the *Estensore di Milano* published so bitterly malevolent an article that Thorvaldsen's friends hastened to remove its impression by their letters of congratulation. Among the evidences of sympathy which reached him from all sides on this occasion, Thorvaldsen was especially touched by one from Anselmo Ronghetti, a boot-maker. This man, who was very skilful in his own business, had a great taste for sculpture, and had been acquainted with Thorvaldsen since 1819. The artist held every artisan who excelled in his business in high esteem, and thought a great deal of the master-bootmaker, of whom he frequently spoke, and whom he regarded as a friend. He had given him casts of his feet, and Ronghetti did not forget to send him, from time to time, some new masterpiece of his craft.

Ronghetti was in the habit of writing to Thorvaldsen several times a year, and he did not lose the opportunity of doing so when the Appiani affair took place. He sent with his letter a pair of boots of a new style—called *Ronghettini*, and Thorvaldsen received both with the greatest pleasure. The great artist's letter in reply was framed, and hung in the bootmaker's shop, and Thorvaldsen having given him a bust of Lord Byron it was also placed in the shop, facing a work of Marchetti's.

Ronghetti had a strong sense of personal dignity, which appears in all his letters, and, like the generality of Italians, he was not wanting in shrewdness, or in a lofty idea of his own worth. One day a Parisian dandy, finding himself obliged to renew his supply of boots at Milan, entered his shop, and was so imprudent as to lament loudly his being reduced to such an extremity. The colour flew to the bootmaker's face, but he controlled himself, and concealed the resentment with which such a blow to his feelings filled him. He replied, humbly, that lest he should not succeed in his first effort to please the gentleman, he would make only one boot in the first instance, which, if it suited, would serve as a model for the second. The first boot was made; it was a perfect marvel of its kind, and the dandy was so delighted with it that he went immediately to Ronghetti to express his satisfaction.

"You can have the other boot made at Paris, sir," replied the bootmaker disdainfully. His vengeance was complete. Thorvaldsen took great pleasure in relating this anecdote which was so characteristic of Ronghetti.

A celebrated Roman *improvisatrice* named Rosa Taddei was a passionate admirer of Thorvaldsen. Every one knows how the Italians love those Poetic Academics in which professional orators exercise their latest *de omni re scibili et quibusdam aliis*. The sculptor shared the popular taste, and one evening that Rosa Taddei had begged him to be present, she drew from the urn as a subject for improvisation *the progress of sculpture*. Then the sculptor became, so to speak, the target for this woman's eloquence. All went well until she inadvertently called him *a son of God* (*figlio di Dio*); but then a great uproar began in the scandalized assembly, and the feminine orator required all her skill and presence of mind to get out of the scrape. Rosa Taddei succeeded, however, and concluded her pompous discourse, to the general satisfaction, with the following phrase:

"If Thorvaldsen was born to life in Denmark, it is in Italy that he was born to art!" This commonplace utterance had a great success.

Whilst Thorvaldsen was executing his religious works, his undertakings for Germany were also demanding his constant attention.

The monument to Prince Schwarzenberg was never executed, but the studies for it produced an interesting work. It is a huge lion, which was to have been placed in front of the pedestal of the statue. When he modelled the Lucerne lion the artist had not a living subject, but he was better off in regard to this new composition. There was at this time a large and beautifully-formed lion in a menagerie at Rome, and the artist went frequently to study him.

Many difficulties retarded the completion of the monument to the Duke of Leuchtenberg.

The Duchess, sister to Prince Louis of Bavaria, and widow of Prince Eugène de Beauharnais (ex-King of Naples and Duke of Leuchtenberg) had instructed M. Léon de Klenze, the court

architect to the King of Bavaria, to draw a plan for the mausoleum which she intended to erect to the memory of her husband in the church of St. Michael at Munich. The architect not only drew the general plan, but executed a design for the motive of the sculpture, and sent it with the approval of the Duchess to Thorvaldsen, April 24th, 1824.

Although it did not at all suit Thorvaldsen to accept a plan thus strictly defined, he agreed to execute a monument to be raised to the memory of a prince who, by the nobility of his character and the rectitude of his sentiments, furnishes one of the finest types of honour which history has bequeathed to us.

The sculptor undertook to execute the principal figure with his own hands, while the rest of the work should be entrusted to Tenerani; but at the same time he demanded certain modifications of the designs of M. de Klenze. There is every reason to believe that the whole matter might have been easily arranged between the sculptor and the architect, if a third person had not been sent to Thorvaldsen at Rome by the Duchess. This intervention was very displeasing to them both; they would have preferred making their arrangements directly; and it led to much delay and misunderstanding. After a lengthy and troublesome correspondence they seemed at length to have arrived at an agreement; but the sculptor was so long without giving any information relative to the progress of his work, and even without answering the pressing letters, that it was believed he had entirely ceased to attend to it.

Prince Louis, now King of Bavaria, had occasion to write to Thorvaldsen at this time. He commended to him a young artist from Munich, named Schwanthaler, who afterwards made a considerable reputation. The King was very anxious that Schwanthaler should become a pupil of Thorvaldsen's, and should "be one in reality." It is to this artist that we owe the colossal statue of Bavaria. In a postscript to his letter he says: "I ask you as a favour to take care of the monument to my brother-in-law. Kind regards to the good Butis. *Mille saluti à loro, anche al bravo Tenerani belle cose della parte mia.*"

Even these solicitations could not induce Thorvaldsen to lay

aside the statue of Poniatowski, at which he was then working. But Tenerani went on with the other portions of the work while waiting for the master to take the principal figure in hand. A cast of the Duke of Leuchtenberg's face had been sent to him for the purpose. At length the Duchess, who had heard nothing of him, wrote to Thorvaldsen, December 26th, 1826. "At the end of nearly three years, during which you have not thought of occupying yourself with the mausoleum, I understand that you find it impossible to fulfil the clauses stipulated in the contract, and it is with deep regret that I renounce the hope of seeing the monument executed by your hand."

In September 1827, Thorvaldsen gave notice that he required payment of the second instalment as agreed upon. The agent of the Duchess at Rome immediately wrote to Munich, where this good news caused great surprise, and some uneasiness lest Thorvaldsen, who had been working, but making no sign, had departed from the fixed plan. The Duchess again wrote, but it is probable that by this time it was too late to attend to her suggestions.

Although Thorvaldsen had said nothing about it, he had actually been at work on the principal figure, and he now got on with it so rapidly that the completion of the work depended only upon Tenerani, who had gone away to travel. Though he had the greatest regard for his favourite pupil, Thorvaldsen lost patience, and entered the studio of the absent sculptor. Once there, he could not resist putting his hand to the work, and he speedily completed it in September 1827.

Tenerani was then an independent artist, working in his own studio. When he returned he expressed considerable discontent at this infringement of his rights, and the disagreement was stimulated by some malevolent persons. Thorvaldsen was summoned to choose an arbitrator. A law-suit was commenced, which lasted nearly two years, and was finally settled by a judicial arrangement before the proper tribunal at Rome. Thorvaldsen paid 4,000 crowns to Tenerani, on the very day of the decision, in discharge of all demands. By the time this dispute had been disposed of the monument to the Duke of Leuchtenberg had

arrived at Munich, whither the sculptor went a little later to superintend its installation.

The official works to which artists are pledged far in advance are seldom those which they execute with their utmost zeal, no matter how interesting their subject may be. Whenever the pressure of his engagements was relaxed, Thorvaldsen hastened to return to the works of his choice, which became a recreation for his mind. Thus, in 1828 he began a series of bas-reliefs known by the name of the *Triumphs of Love*, which represent the god as the conqueror of the four elements, earth, air, fire, and water. These compositions formed a very graceful whole, which has been frequently reproduced in marble.

In spite of the severe criticisms to which the monument to Appiani had given rise, the city of Pisa addressed itself to Thorvaldsen when it was proposed to erect a mausoleum in the Campo Santo to the memory of Andrea Vacca Berlinghieri, a celebrated oculist lately deceased.

Before Thorvaldsen had received the commission the report of it had spread, and the jealousy of the Italian sculptors was again aroused with increased intensity. This time actual threats were addressed to him, and he was enjoined to renounce this work to leave it to some native artist. He was, however, in no wise intimidated by these proceedings, and when the official order reached him he accepted it with unusual alacrity. A letter from one of his friends, Chevalier Antonio Piccolomini Bellarti, of Sienna, dated March 6th, 1827, had informed him of the success of a subscription which had been opened to defray the expense of the monument. The artist agreed to take for the subject of his bas-relief *Tobias restoring Sight to his Father*. He asked 2,000 crowns for the execution of a bas-relief and a medallion. The president of the committee replied (July 6, 1826), "that he would be grateful to the artist if he would kindly reduce the price, because, while they freely acknowledge its moderation, in proportion to his great reputation, the resources at the disposal of the committee were insufficient to meet such a demand." Thorvaldsen entered with a good grace into the views of the committee, and, with his customary liberality, reduced his price by one half.

The work was so rapidly modelled that in August 1828 the plaster casts were sent to Pisa, and the marbles were finished a year later. The medallion was done from a portrait painted by the widow of Vacca.

The erection of the mausoleum gave rise to a very bitter feud among the little Tuscan journals. Thorvaldsen troubled himself very little about their malevolent criticisms, but he was really distressed by his functions as president of the Academy of St. Luke. Every day brought him some annoyance owing to the jealousies of which he was the victim, and at last he welcomed with delight the year 1828, the period at which, according to the rule, he was to vacate the office, whose duties he had not indeed fulfilled with much zeal. It was therefore with unalloyed satisfaction that he delivered his farewell speech in the solemn session of the 26th December. On the same day he was unanimously elected president of the class of sculpture; but he cared little for this new honour, and, having been relieved from the burthen of the presidency, he went no more to the academy. Many remonstrances were made to him upon this subject; it was represented to him that his prolonged absence was not *sufficiently canonical* (*non bastantemente canonica*); but these remonstrances produced no effect. On the contrary, Thorvaldsen resolved to free himself completely from bonds which had become unendurable. He even endeavoured to get his resignation of his professional functions accepted, but he was obliged to yield to the entreaty of the academicians, who by an official letter requested him at least to retain his title for some time longer.

The King of Bavaria had bought the Villa di Malta at Rome. He came thither at the beginning of the year 1829, wishing to pass some time with the artists and friends in the city he loved so much. He was a near neighbour of Thorvaldsen, and the royal dignity did not prevent his resuming his former habits of kindly familiarity.

Within a few days of his arrival at Rome, he went to the *osteria of Ripa di Grande*, in company with Joseph Koch, Catel, Thorvaldsen, and some other artists, and seated himself in his former place, which was marked by a bad *baiocco* nailed to the

table. The guests were very gay: they talked, they discussed all sorts of things, politics not excluded, and it is related that in a moment of excessive hilarity the whole party stood up *on* the table, clicking their glasses, and shouting, "Down with Dom Miguel!"¹

Some days afterwards the King took Thorvaldsen by surprise by an unannounced visit to his studio, and quite unexpectedly hung round his neck the commander's cross of the Crown of Bavaria, saying, "It is on the field of battle that one does honour to the soldier; it is on the spot where he has done such great things that the artist ought to receive the reward of his merits."

The prince frequently visited the sculptor in this way; and more than once, Thorvaldsen, working near his open window, in the *casa Buti*, heard a passer-by calling to him, who then invited him to dinner after this unceremonious fashion. The passer-by was the King of Bavaria.

Another personage of high rank, but who kept infinitely more state at Rome at this time, was the Grand-Duchess Helena of Russia. Every evening there was a fête at her palace, whither all the high society of Rome flocked to do homage to this brilliantly beautiful princess, whose bust Thorvaldsen was commissioned to model. On this occasion the artist received a visit from the Grand-Duchess, and composed a work which received unanimous praise.

An occurrence unprecedented in Thorvaldsen's life took place in that year. He refused a commission. The Arch-Duchess Marie Louise, widow of the Emperor Napoleon I., had lost her second husband, Count von Neipperg, and she wished to erect a mausoleum for him, in the church of St. Louis at Parma. She sent to Thorvaldsen to beg that he would undertake this work, but the artist declined the honour.

By a curious coincidence, he accepted, almost at the same time, a commission from Mr. Alexander Murray, for a colossal bust of Napoleon I. Thorvaldsen had never seen the Emperor,

¹ The Duke of Leuchtenberg, son of Eugène Beauharnais, and nephew of King Louis, married Doña Maria, Dom Pedro's daughter, who became Queen of Portugal when her uncle Dom Miguel lost the throne he had usurped.

but he procured the necessary material, statues, medals, and engravings, and succeeded in producing a severe work, which has rather the character of an apothosis than that of a portrait. The bust is supported by an eagle with outstretched wings; an arrangement which is found in many busts of Roman emperors.

Thorvaldsen, a fervent admirer of antiquity, was also a zealous collector of objects of ancient art: vases, engraved stones, statuettes, cameos, and medals. These collections, which are now placed in his museum at Copenhagen, occupy several rooms in the first floor. At the time with which I am now dealing, the house in which he lived was undergoing repairs, and he thought it prudent to shut off access to his apartments, except through the dwelling of Signora Buti. One day, however, he perceived that a great number of his medals had been abstracted. Seized by the true collector's despair, he gave way to his anger, to the imprudent extent of declaring his suspicions of the honest people about him. A judicial inquiry was called for, and it soon became evident that the thief was a fellow whom Thorvaldsen had employed to keep his accounts.

As soon as he had any hope of recovering his treasures, Thorvaldsen's anger was appeased, and his usual kindness of heart asserted itself. He immediately put a stop to all proceedings, as he would not ruin the guilty man. Shortly after a little bag was thrown into his room through the window. The bag contained a portion of the stolen articles. The thief disappeared from Rome. Every possible effort was made to recover the medals which had not been restored, but in vain, and Thorvaldsen regretted the circumstance the more bitterly that the definitively lost ones belonged to his friend Professor Brøndsted, who had left them in his care.

This incident, of trifling actual importance, produced an unfortunate impression on the artist's mind, and inspired him, as we shall have occasion to observe hereafter, with an exaggerated distrust of his fellow men.

In January 1830, Thorvaldsen left Rome, accompanied by Count Vach, the Prussian ambassador to the Court of Naples, and arrived at the Bavarian capital on the 14th of February. The

object of his journey was to inspect the final arrangements previous to the inauguration of the monument of the Duke of Leuchtenberg. Notwithstanding the alterations which the sculptor had made in the original design, the Duchess was so much pleased with the work as a whole, that she had already had it lithographed for distribution to all the members of her family.

Immediately on his arrival, Thorvaldsen presented himself at the palace. Although the King was ill, and had been keeping his bed for several days, the sculptor was at once ushered into his bedroom. His attendants expected that the surprise would do him good. "Is it a dream?" cried the King. "Am I awake? Thorvaldsen at Munich!" He was in the utmost delight, and for several weeks the court and the city kept up the celebration of this unexpected visit.

The inauguration of the mausoleum of the Duke of Leuchtenberg was to have taken place on the anniversary of his death, the 21st of February. But Thorvaldsen found it necessary to have certain changes made in the architectural portion, in order that the monument should have a better effect when placed in its destined position in the church of St. Michael, and he requested that the ceremony might be deferred. According to his wish, it was postponed to the 10th of March.

The uncovered mausoleum was soon exposed to malevolent criticism, but, on the other hand, it found great numbers of warm admirers. No candid critic will dispute the beauty of the statue or the remarkable execution of the group of the two geniuses, to which Thorvaldsen himself put the finishing touches in the marble.

A short time after the Revolution which put an end to the government of the Restoration, Thorvaldsen, who had composed the *Triumph of Alexander* and the monument to Prince Eugène de Beauharnais, received a specially flattering distinction, which I record with peculiar pleasure. The French ambassador at Rome announced to him that he had been nominated an officer of the Legion of Honour, on the 1st of May, 1831. "This distinction," he writes to the sculptor, "is no more than justice done to the genius whose chisel has reproduced for us, among so many

masterpieces, the triumph of the greatest conqueror whose feats are recorded in history, and the image of a celebrated warrior who was no sooner adopted by France in the days of her misfortune, than she had to mourn his loss. The statue of this hero will serve as a palladium to the city of which it will be the noblest ornament, and your name, emerging from the sphere to which you have endeavoured to limit it, shall be mingled with those great deeds which move all hearts, and hold the entire world in suspense between admiration and fear."

It was about the time of his journey to Bavaria that Thorvaldsen had a singular interview with Bartolini at Florence. He had long before made personal acquaintance with the celebrated Italian sculptor, whose life had been an unceasing struggle—a struggle with poverty, until his great talents were at length recognized, a not less obstinate struggle against the persecution of envy, when he had won his high position in the world of art.

Lorenzo Bartolini had a spirit equal to any trial, and no strife could frighten him; his independent mind never sought to please, and his character bore the impress of the almost belligerent habits which circumstances seemed to have imposed upon him.

He had learned that Thorvaldsen was at Florence, and he expected to receive an early visit from him. But as the Danish sculptor did not present himself at Bartolini's studio for some days, the Italian regarded the delay as a breach of the fitting observance between fellow artists of great renown. He was so much hurt that he instructed his pupils, in case Thorvaldsen should at length think proper to make his appearance, to say that he was absent. Thorvaldsen came, and was told that Bartolini had gone out. He persisted, and gave his name, but received the same answer. "But it is not possible that Signor Bartolini should not be at home to me! Have the goodness to tell him that the Chevalier Thorvaldsen wishes to see him."

Bartolini, who was in a little room at the end of the large hall in which his pupils were at work, heard every word of the colloquy. Irritated by the persistence of Thorvaldsen, of whose conduct he considered he had a right to complain, he half

opened the door and put his head out ; “No, sir, I am not at home to you !” he shouted, and then shut the door. Thorvaldsen, who was accustomed to be received with the utmost eagerness and attention wherever he went, retired in profound amazement at this strange scene, which appeared to him an inexplicable eccentricity, and of which he probably never knew the cause. I have this anecdote from M. Daniel Ramée ; it was related to him by Bartolini, with whom he was on very intimate terms at Florence for a considerable period.



LOVE REVIVING PSYCHE.

CHAPTER VIII.

HORACE VERNET.—MENDLSOHN.—TROUBLES AT ROME.—THORVALDSEN'S STUDIO AND GARDEN.—ROMAN SOCIETY.—THE 'HISTORY OF LOVE.'—MONUMENT TO BYRON.—WALTER SCOTT.—'ADONIS.'—THE STATUE OF MAXIMILIAN I.—MONUMENTS TO GUTENBERG AND SCHILLER.—DEPARTURE OF VERNET.—THE CHOLERA.—THORVALDSEN RETURNS TO DENMARK.



THE LITTLE DANCER.

THORVALDSEN had returned to Rome from Bavaria, March 25th, 1830. The events which occurred in France shortly afterwards produced a profound sensation in Italy, and especially at Rome. The news of the change of government had no sooner been received than the French ambassador left Rome for Naples. For a few months after his departure, Horace Vernet, who was then Director of the French School, and the sole official representative of France at the Pontifical Court, found himself invested by circumstances with diplomatic functions. He acquitted himself of this delicate mission with his well-known intelligence and energy, and the attitude which he as-

sumed effectually preserved the French interests, which might have been seriously compromised.

Horace Vernet and Thorvaldsen were good friends. The French painter thought highly of the talent of the Danish sculptor, who professed a passionate admiration for the French painter. No doubt Vernet's conduct at this crisis largely augmented the enthusiasm of the sculptor. In spite of the difference of temperament between the two artists, they remained always united by sincere and reciprocal regard and esteem.

The situation was full of difficulty for Horace Vernet. New ideas had penetrated into the Pontifical States, and there were many persons ready to attribute the spread of them to French residents at Rome. Hostile pamphlets on this subject were put in circulation, and anonymous letters came in numbers to the Director of the School. He was not a man to be intimidated by threats. He went, in the name of France, to see Cardinal Albani, and begged that he would take steps to prevent these annoying proceedings.

Mendelssohn, the composer, to whom we are indebted for so many delicious melodies, was then at Rome. One of his letters dated March 1st, 1831, shows that the troubled state of things lasted for some time.

"The ladies of Vernet's family," he writes, "are especially to be pitied in all this business. The popular hatred is directed in particular against the *pensionnaires* of the French school, and it is even pretended that they of themselves could easily bring about a revolution. Several anonymous letters, full of threats, have been sent to Horace Vernet, and he found one day lately an armed *transteverino* before his studio; but the ruffian fled when he saw Vernet take up his gun; and as the ladies are alone at the villa, the position is a painful one for the whole family."

Though the French were more particularly menaced, all foreigners were more or least molested at Rome, and very alarming rumours were spread respecting the popular disposition towards them. Thorvaldsen had his share in these troubles. One day he was much surprised by the arrival of the testamentary executor of Cardinal Consalvi, who came to beg that he would immediately apply for payment of the 12,000 crowns due for the monument to Pope Pius VII. The sculptor objected that,

the work being still incomplete, the money was not due; but the person in question insisted, and begged him to get into the carriage, which was waiting for him at the door, without a moment's delay. There were disturbances in the city, and the directors of the *Mont de Piété* were in dread of an attack upon their premises by the populace, to whom it was well known that Cardinal Consalvi had lodged in their hands the large sum he had for the monument. They therefore desired that Thorvaldsen should draw the 12,000 crowns, or that he should leave them there at his own risk and peril. He chose the former alternative, but he felt very uneasy with all those bags of money in his carriage. He went to Torlonia's, and there he found everything in confusion. An attack was momentarily apprehended, the courtyard was filled with gendarmes, and he was very summarily dismissed by the clerks. However, thanks to the kind offices of Madame Torlonia, he succeeded in getting rid of his embarrassing treasure. Thorvaldsen had excited so much jealousy by his great success, that he had every reason to fear for his safety and that of his property. The young Danish artists proposed to form themselves into a guard to protect his works and collections. At first he received this testimony of devotion on the part of his fellow-countrymen with pleasure; but when the troubles seemed to be assuming a graver complexion, he refused to accept it. "It would be paying too dearly," he said, "for the protection of my person and my statues if one of you should risk his life for them. If they want to take my money, very well, I must only try to replace it: if they want my life, also very well, let them take it. Must I not give it up one day or another?"

Notwithstanding the courage of his language, Thorvaldsen's peaceful disposition made the troubled life of Rome very distasteful to him. The city ceased thenceforth to be "home" to him, and he seriously contemplated a change of residence. We find the traces of his resolution in several letters preserved among his papers, in which his friends urge him to go from Rome to Marseilles, and thence through Paris to London, whither they are about to proceed. No doubt there was some suspicion at

Bavaria that he entertained these projects, for King Louis hastened to invite the sculptor to Munich, and offered to nominate him Professor at the Academy of that city, and Councillor of State Extraordinary.

All these persuasions failed to induce Thorvaldsen to take a decided resolution. The troubles subsided, and the fêtes began with more than customary gaiety. He had always taken pleasure in the evening assemblies of the great world, where he met handsome and elegant women, who were, it appears, very numerous in Rome just then. Horace Vernet was exceedingly popular in Roman society. His directorship made quite an era in the French school. Mendelssohn, the gifted young composer, who lived on intimate terms with the two great artists, was also invited to these receptions; it was indeed at one of them that he had met Thorvaldsen for the first time.

"At my first ball at Torlonia's," he writes, "not knowing any lady, I was standing about, looking at everybody, but not dancing. All at once, some one tapped me on the shoulder, and said, 'You also are admiring the beautiful Englishwoman there?' What was my surprise when, on turning round, I found myself face to face with Councillor Thorvaldsen, who was standing by the door, and intently observing the beautiful creature. He had hardly asked the question, when some one spoke loudly just behind me. 'Where is she, then? Where is the little Englishwoman? My wife has sent me to look at her, *per Bacco!*' The speaker was a slight little Frenchman, with stiff upstanding grey hair, and the Legion of Honour at his button-hole. I immediately recognized Horace Vernet. He and Thorvaldsen began a serious and learned conversation about the beauty, and what especially delighted me was to see the admiration of these two old artists for the young girl; they were never tired of looking at her, while she went on dancing with the most delicious unconsciousness. Thorvaldsen and Vernet had themselves introduced to the parents of the young English lady, and took no further trouble about me, so that I had no chance of speaking to them again. But, some days later, I was invited to the house of my English friends from Venice, who wished, they said, to introduce me to some particular

friends of theirs. I was delighted to discover that these friends were Thorvaldsen and Vernet."

It is amusing to observe that Mendelssohn speaks of Thorvaldsen and Vernet as "these two old artists," being so young himself. But the fact is, that Vernet was hardly forty years old, and Thorvaldsen, though nearly sixty, was in the fulness of his vigour.

The two artists, who met every evening in society, paid each other frequent visits in their respective studios. Mendelssohn visited them both assiduously. He thus describes the painter's studio. "Among avenues of evergreen trees, which are now, in the time of flowers, exhaling an exquisite perfume, in the midst of the Medici's garden, there is a small house whence there issues a constant sound which may be heard afar off. It is the sound of cries, of quarrels, of airs played upon a trumpet, or the barking of dogs. There is the studio. A beautiful disorder reigns everywhere. Guns, a hunting-horn, a whale, palettes, a couple of hares just killed, or dead rabbits, everywhere about the walls pictures, finished or half finished. The *Inauguration of the Tricolour Cockade*, portraits of Thorvaldsen, Eynard, Latour-Maubourg, some horses, the sketch and studies of the *Judith*, a portrait of the Pope, heads of Moors, *pifferari*, pontifical soldiers, your humble servant, Cain and Abel, finally the studio itself; all these hang in the studio."

A calmer atmosphere was found at the foot of the terraces of the Palazzo Barberini. How many visitors from all countries have in their turn passed through the sculptor's galleries, and walked in that little garden perfumed with the scent of rose laurels, under that green trellis dashed with the deep brown tints of the great vases filled with flowers, while pet tortoises crawled about peacefully in the avenues and the flower-beds!

"Thorvaldsen," says one of his visitors, "lives at Rome on the Pincian Hill, at the Palazzo Tomati. He inhabits the first floor; the studio is higher up, and is reached by a narrow stair. When you knock at the door, the great sculptor comes to open it himself, after the example of Poussin. The simplicity of his furniture is quite primitive, but a number of fine pictures adorn

the walls of his apartments. His library is filled with books, rare vases, collections of medals, and gems. On all sides are charming engravings, sketches, portraits of princes and artists. There is a garden in front of the house, and there is an approach to it from the studio. Some blocks of marble lie there overgrown with mallows, red flowers, the aloe, and wild roses.

"Thorvaldsen is remarkable for his great activity, and the close attention which he bestows on every object that occupies him at all. You can trace the idea in his work with perfect ease. His conversation, when he is *executing* merely is easy, pleasant, but at the same time full of humour and shrewdness. No one among artists takes a keener or more active interest in those who are commencing their career with zeal. Thorvaldsen's is one of the grandest lives which have acquired their right of citizenship in the artistic world. Art has given him the highest rank, rank which nothing can efface, even in Germany, the country of hereditary positions. His is indisputably a mind of the first class. He unites to uncommon energy the easy suppleness which seems to belong only to the elegant orders of talent. He is ending his life, which began among the people, in the highest ranks of society, where he inspires as much personal interest as admiration and respect." This is the testimony of M. Fayot in the journal *L'Artiste*.

The sculptor was frequently to be seen walking slowly in his garden with a dreamy look, and handling a piece of clay. At first sight he might have been taken for an idle man. But what activity was hidden under this apparent calm! How well organized must that mind have been which, without effort, conducted so many works, often so widely different, sacred and profane, light or severe.

The hardest and most distasteful of the artist's tasks was his correspondence: he disliked writing, and he ended by adopting a habit from which he hardly ever departed. Whenever he thought it likely that a letter contained a disagreeable demand or reminder, he left it unopened, and then he allowed his correspondence to accumulate for months at a time, until a friend could spare time to put it in order and write all the replies for him.

Thorvaldsen generally contented himself with signing his letters, so that, except those written in Danish, there are few of any interest except for the autograph. I therefore give only two signatures, written with true sculptural firmness, especially the first :

B. Thorvaldsen

Alberto Thorvaldsen

In one he preserves the familiar name Bertel, in the other he translates his Christian name into the Italian form, Alberto.

He never destroyed the letters which he received, and generally scribbled a rough draft of the answers upon their backs when, for a wonder, he wrote the replies himself. He also covered the blank leaves with sketches, figures, and plans. M. Thiele found all these papers, which are so precious for the reconstruction of the history of the artist and his work, in a cellar into which they had been thrust, under heaps of rubbish, in the Palazzo Tomati at Rome.

"In my capacity as a pianist," says Mendelssohn, "I have enjoyed a special pleasure here. You know how Thorvaldsen loves music. He has a very good instrument in his studio, and I go to him sometimes in the mornings, and play to him while he works. When I see the old artist handling his brown clay, giving the last touches, with his firm and delicate hand, to a drapery or a limb, when I see him creating those imperishable works which will win the admiration of posterity, I feel happy in that I can give him pleasure."

Thorvaldsen played the flute like a real virtuoso. At this period he was busy with his *Love*. After having represented the little god who rules the world in the four bas-reliefs which I have already described, he undertook a series of compositions on the history of the son of Venus, the most varied and fertile in incident

which antique fable gives us. This was a mere amusement to him. "I am going to occupy myself with the little affairs of Love," he said; "the sly child is pulling me by the sleeves, I must shake him off them."

He was not, however, sufficiently learned to find for himself all the subjects which he has represented, and which are, for the most part, taken from little known portions of the Greek anthology. But he was assisted by a friend, a *savant* and a poet (but more of the *savant* than of the poet), named Ricci, who lived at Rieti near Rome. Ricci having had the misfortune to lose his wife, the artist immediately composed a monument for her tomb in the church at Rieti. The poet was extremely grateful to him, and the good relations between the friends became thenceforth still more intimate.

Ricci devoted himself to studies which were quite to his taste, and supplied the sculptor with subjects for his bas-reliefs in Italian verse. He even conceived the idea of having Thorvaldsen's works engraved, to illustrate a history of Love composed by him after the ancient poets.

The artist took great pleasure in that pastime, and his productions followed Ricci's suggestions with such astonishing facility, that very soon the exploits of the son of Venus were united in a sort of *epopœia* in relief. All these subjects were modelled in 1831. Thorvaldsen continued the series in the following year, and Ricci published a volume entitled *Anacreonte novissimo del commendatore Alberto Thorvaldsen in xxx. bassorilievi anacreontici, tradotti dal Angelo Maria Ricci. Roma, 1832, in 8vo.* This work, which was dedicated to the sculptor, seems to have had some success. Ricci had already published, in 1828, a collection of poems under the title of *l'Anacreonte di Thorvaldsen.*

The bust of Lord Byron, which Thorvaldsen had modelled in 1817, had been much approved in England. Several years after the death of the poet at Missolonghi, his countrymen proposed to raise a monument to him. Like all the liberal minds of the time, Thorvaldsen's feelings were philhellenic, he therefore willingly undertook the execution of the work; although Byron, who had, personally, no attraction for him, was merely in his eyes one of the heroes of Grecian independence.

In 1829, Sir John Hobhouse, who presided over the English committee, wrote to Thorvaldsen (May 22), asking him to undertake the work, and offering him six thousand pounds sterling. The English are always generous on such occasions. Thorvaldsen, on his part, had always cared more for honour than for gain in similar transactions. Although he made money easily, his simple habits rendered economy natural to him, while he was at the same time most liberal in his dealings. Many instances of both facts might readily be adduced.

The sculptor replied that the proposed sum would enable him to execute, not merely the statue, but also a bas-relief for the pedestal. The committee relied upon him entirely for the composition of the monument; requesting only that he would furnish them with a drawing to be submitted to the subscribers, and suggesting that the imperfection of the foot, which was a well-known peculiarity of the illustrious poet, would be more effectually concealed, if the statue were made to represent him in a sitting attitude.

The sketch was made in 1830, and the following year a first plaster cast was taken, but many important alterations took place before the marble was executed. The complete work represents Byron seated on the ruins of a Greek column: in one hand he holds a pen, in the other his poem "*Childe Harold*." The head seems to be listening to poetic inspiration.

The bas-relief representing the *Genius of Poetry* was finished at the same time, but the marbles were not despatched to London until April 1835. Many and prolonged vicissitudes awaited the monument after its arrival. It was successively proposed to place it in Westminster Abbey or St. Paul's, then in the British Museum, the National Gallery, ultimately in the cemetery of Kensal Green. But the Anglican clergy were more hostile on this occasion than the Roman clergy had been to the mausoleum of Pius VII. They were deeply displeased that honour should be paid to the memory of a poet whom they regarded as immoral and irreligious.

Ten years had elapsed, during which no place could be found for the erection of the monument, when, in 1845, Trinity

College, Cambridge, where Byron had graduated, offered to receive it. There was considerable difficulty in recovering the marbles, which had lain all this time in the vaults of the London Custom House; but the monument was at last erected in the College library, where it is now to be seen.

In 1831, Thorvaldsen received a visit from another illustrious member of the English literary world, Sir Walter Scott. According to all accounts, the famous novelist evinced very little interest in the arts, as represented at Rome, and it is said he did not even visit the Vatican, but I mention under reserve a statement which I find it difficult to credit. However that may be, the writer wished to make the acquaintance of the sculptor. Sir Walter Scott, though versed in the learning of the North, spoke no language but his own, and Thorvaldsen was quite incapable of conversing in English.

M. Kestner, in his *Études Romaines*, gives an account of this interview, at which he was present. The two famous men met with the utmost cordiality, but their conversation was, as may be supposed, singularly disconnected, for it was entirely composed of interjections and monosyllables. Each could understand a few of the other's words—*conoscenza*—*charmé*,—*plaisir*,—*happy*,—*connaissance*,—*piacere*,—*delighted*,—*heureux*. This was very unsatisfactory language, but the two new friends were so well pleased that they seemed to understand each other perfectly; they shook hands heartily, clapped one another on the shoulder, and when they parted each followed the other with his eyes as long as he could, and continued his demonstrative gestures.

Thorvaldsen took delight in everything that was clear, open, natural, and charming. The simplicity of his character was antagonistic to the eccentricity of Byron's: he could not understand that brooding melancholy. Walter Scott, on the contrary, he understood perfectly, and liked at first sight. While the great novelist remained at Rome, Thorvaldsen modelled his bust.

Although the King of Bavaria had received his favourite artist at Munich with the most cordial kindness, he had not omitted to reproach him with his lack of zeal in finishing the statue of Adonis, for which his Majesty ardently longed. On his return

to Rome, Thorvaldsen bore in mind the King's complaints, and returned to this work with tolerable energy. The connoisseurs had regarded the marble as almost completed, and they greatly admired its careful execution; they were, therefore, very much surprised when the sculptor began suddenly to rehandle it, so as to make sundry almost radical changes. Notwithstanding the praises which had been lavished upon this figure, he was not satisfied with it, and he did not consider it yet fit to be despatched. He retouched it so boldly that he charmed those who saw him at work. The troubles which broke out at Rome suspended this task for some time, and it was not until October 1831 that the artist announced its completion to his royal friend. King Louis loudly expressed his joy at this good news, and renewed his request that Thorvaldsen should accept the dignity of a Professor of the Academy of Munich. At the same time he asked him how much progress he had made with the statue of Maximilian I. of Bavaria, for which he had given Thorvaldsen a commission on the day after his arrival, as a proof of the pleasure with which he was welcomed.

The model of this equestrian statue, twice the size of life, was not finished until 1836; it reached Bavaria in the same year, and was exhibited at the royal foundry. The statue and the horse were cast in a single throw by Stiglmaier, the following year; and so successful was the operation that it was hardly necessary to chisel the bronze. In 1839 the monument of the ancestor of King Louis was solemnly inaugurated, in the Platz Wittelsbach at Munich. The Elector is represented fully armed, in the costume which he wore at the time of the Thirty Years' War.

Thorvaldsen, who held that no equestrian monument can be complete if the pedestal be left without bas-reliefs, had modelled two compositions which he destined for the two faces; but when the King learnt the fact, he caused the sculptor to be informed that political considerations must prevent his using them. They are in the Museum at Copenhagen.

Michaud is doubtless in error when he says, in his *Biographie Universelle*, that the statue of Maximilian I. was cast by

Stiglmaier *from the model by Rauch*. I do not remember any statue of Maximilian I. at Munich, except that by Thorvaldsen. Stiglmaier was the son of a blacksmith. King Louis, becoming aware of his natural talent, sent him to Italy, to study the science of casting, and on his return entrusted him with many important works. Stiglmaier cast the famous statue of *Bavaria*, which is erected on a hill near Munich. It is nearly twenty yards in height, and was executed from a model by Schwanthaler, the artist whom King Louis had recommended to Thorvaldsen.

It was during this time that Thorvaldsen worked at the monument of Gutenberg, and afterwards at that of Schiller. He only made the small models for these two works. The former was ordered by the city of Mayence in 1832, and was executed from his designs by his pupil Bissen, a Danish sculptor of merit, who afterwards did some fine things for his own country. The figure represents the inventor of printing in the costume of the old German master artisans of the Middle Ages: in his right hand he holds the moveable letters, and on the left arm the Latin Bible, the first book which was multiplied by typography. One of the bas-reliefs represents the *Invention of the Press*; the other, the *Invention of Moveable Letters*. Gutenberg and his fellow-worker Faust figure in them.

The entire work was cast in bronze, at Paris, by M. Crozatier, in 1836, and the monument was inaugurated at Mayence, August 14th, 1837. In acknowledgment of the generosity of Thorvaldsen, who refused to accept any remuneration for his models, the freedom of the city was conferred upon him.

The statue of Schiller was to be erected at Stuttgart. Thorvaldsen undertook to compose the sketches, refusing any payment beyond his mere working expenses, and entrusted the execution of the work, which was inaugurated in 1839, to Matthiæ, one of his pupils. In 1835 the sketch models were sent to Stuttgart, and approved. The plaster casts were then made according to the agreement. The models were sent from Rome to Munich to be cast by Stiglmaier, and were exhibited to a number of amateurs at the royal foundry, while the bronzes were despatched to Stuttgart.

Although Thorvaldsen had, on several occasions, declared his intention of leaving Rome, where his mind had been disturbed by political troubles, he had not had leisure to make any immediate preparations for his departure. Every moment of his time was filled up with important works, and he was restrained from leaving Rome by the pleasure which he derived from the select society there, a pleasure materially increased by Vernet's presence. Unfortunately for Thorvaldsen, the Director of the French School was to go away before long. Thorvaldsen had modelled a bust of Vernet in 1833, and, before his departure, Vernet finished the portrait of his friend. This portrait, which is painted with great spirit, is a perfect likeness of the sculptor, in features and expression. It is in one of the rooms of the first floor of the Museum at Copenhagen. An engraving of it forms the frontispiece to this work.

Vernet was so popular at Rome, that his departure, which gave rise to most sincere regret, was a great event. Before he went away, in February, the artists of all nations, among whom he had lived for many years, gave him a splendid farewell banquet at the Palazzo Ruspoli. I have found a very characteristic letter relative to the occasion, and written from Rome, in Thiele's book.

"It is a singular fact," says the writer, "that in any festive scene where Thorvaldsen is present, no matter in whose honour the entertainment is given, there comes an unforeseen moment at which he seems to be the guest of the occasion. The same thing has happened again this time. The assembly having drunk Vernet's health, Thorvaldsen, who was sitting at his right hand, presented him with the laurel crown which had, until then, remained upon the bust of the painter. But Vernet would not permit himself to be crowned with it; he rose, and placed it on Thorvaldsen's brow, saying simply, 'There! It is now in its right place!' He then threw himself upon the sculptor's neck and kissed him. This scene gave rise to indescribable enthusiasm, and the old Palazzo Ruspoli shook with acclamations and applause."

From the same source we learn that the festival had its "to-morrow." It had taken place on a day of abstinence; and

as it was difficult under the circumstances scrupulously to observe the religious rule, the organizers of the banquet had taken the precaution of soliciting the indulgence of the ecclesiastical authorities beforehand. Nevertheless, "the following day, the gendarmes went to the hotel-keeper of the Palazzo Ruspoli, to arrest him for having permitted his customers to break the fast on the Vigil of the Purification of the Blessed Virgin. The accused having taken refuge in time at the Villa Medici, to which the right of sanctuary belonged, the affair was arranged, and he escaped imprisonment, but at the price of a fine of one hundred scudi, which was paid by the givers of the feast."

Horace Vernet's departure made a great void in Roman society, which was deeply felt by Thorvaldsen, who from that time forth seriously contemplated leaving Rome. The two artists continued to maintain a warm and sincere mutual friendship.

"Dear and illustrious colleague," wrote Horace Vernet some months later, "I cannot allow one of my friends to start for Rome without charging him with a word of remembrance for you. I do not know whether M——, to whom I entrusted a similar commission, has ever executed it. I am certain you will not for a moment have thought that there has been any negligence on my part. My feelings of respect and friendship for your talent and yourself are sure guarantees of the inviolability of my attachment and veneration for both, to say nothing of my gratitude for all your goodness to me.

"Our newspaper said something of your coming to Paris. Judge of my joy at such good news! I wrote to you at that time, as I have already said, but the period named is past, and I am afraid I must renounce the hope of seeing you here.

"Adieu, dear and illustrious friend. If I can be of any service to you in this country, command me. You cannot doubt that it would make me happy to give you any proof of my attachment.

"Yours ever, and with all my heart,

"H. VERNET.

"PARIS, *January 8th*, 1836."

I interrupt the course of my narrative at this point, in order to introduce a letter from Thorvaldsen to Vernet, written two years later, and for which I am indebted to M. Philippe Delaroche, Horace Vernet's grandson. This letter proves that when he had to plead the cause of an unfortunate artist, Thorvaldsen could conquer the indolence habitual to him where his correspondence was concerned.

“ROME, 9th June, 1838.

“MY MOST RESPECTED FRIEND,

“I intended to write to you long ago ; it has always been one of my most heartfelt wishes ; but if I have been unable to do so hitherto, I beg you will forgive me, as my too numerous occupations continually prevented me from writing. I must tell you that I also had the flattering hope of being happy enough to see and embrace you ere long ; unluckily, my business intervenes, and deprives me of what would have been to me the greatest of enjoyments.

“How great would my satisfaction have been, could I have travelled through Paris on my departure from Rome. The admiration that the sight of the great masterpieces you have executed since your departure hence would have excited in me would have been true happiness, for you know, my dearest friend, that to me you are, and will always be, the first painter in the world.

“I think I shall soon return to my own country on board a Danish frigate which the Government has placed at my disposal ; and though I am deprived of the pleasure of being able to visit you, I must assure you that I will not fail to fulfil that duty on another occasion. Now, I have to ask a great favour of you, with regard to which particulars have already been explained to you in a letter from our friend Rienhart, and by a post-scriptum from M. Ingres, which will reach you at the same time as this.

“A letter from M. Bartholdi, which M. Ingres received the day before yesterday, shows us that he thinks he ought to give up M. Sievert, his relation. M. Ingres has replied to-day, and tries finally to persuade M. Bartholdi that, notwithstanding the reasons he alleges, it would be humanly impossible for him thus to abandon a young man, when he is able to advise him as to his career,

and to direct his studies towards success and a brilliant future. All who know M. Sievert take a most lively interest in him; his unfortunate position inspires it, but you must know what is the fate of a stranger in Rome, who for six months has been obliged to live on credit.

"We wish him success with our whole soul; your enlightened mind and your great imagination will be the best protection for the young man in these grave circumstances, and I shall be for ever grateful for your kindness towards him. I beg you to send me a word in reply to say if you enjoy good health, and to acquaint me with the final result of our petition to M. Bartholdi in favour of his relation, M. Sievert. Accept my compliments and most respectful attachment, with which I embrace you from the bottom of my heart.

"Your most devoted friend,

"ALBERT THORVALDSEN.

"P.S.—I shall also hope for good news of your dear family, for it was an excessive pleasure to me to learn that you had acquired the title of grandfather."

Vernet's friendship for Thorvaldsen was mingled with respect; the sculptor was twenty years older than the painter, and his long white hair already gave him a most venerable aspect. Vernet's wish was not realized; the great sculptor never went to Paris. After Thorvaldsen's death, Baroness von Stampe went to Paris and gave to Horace Vernet his friend's ring. The painter received it with deep emotion. "He took the ring," says the Baroness, "put it on his finger, and pressed it to his brow; then sat for some minutes with bended head as if absorbed in his recollections."

At the end of 1836 (31st December), the Academy of St. Luke declared by acclamation that, in order to render fitting homage to the talent of the illustrious Danish artist, a gold medal should be struck in his honour, and the President of the Academy addressed a highly complimentary letter to him on that occasion.

Thorvaldsen had quite made up his mind to leave Rome, when,

in 1837, the cholera broke out with great violence. As the artist was not at that time filling any public position, he was not bound by honourable scruples to remain in the city, and his presence was urgently demanded in his native country. Therefore, while the Academy of St. Luke was summoning all the artists to form a procession on the 14th of August to the Chiesa del Gesù, where there was a marvellous statue of the Blessed Virgin, Thorvaldsen was persuaded by several of his fellow-countrymen to leave Rome with them.

The travellers had not been informed before they came to this resolution, that the inhabitants of the small neighbouring towns, dreading the outbreak of the terrible disease, had formed a sort of *cordon sanitaire* around Rome, and were prepared to repel any attempt to violate it by force of arms. In consequence of this measure, dictated by panic, Thorvaldsen and his companions were kept at bay, on the borders of the first village on their route, by a kind of improvised militia, who ordered them to retrace their steps immediately, on pain of being shot if they refused to obey the injunction.

There was nothing for it but to return to Rome, where the epidemic was raging. The artist thought it probable that he should never see his native land again, and considered it prudent to make his will. By this document, dated August 24th, 1837, Thorvaldsen bequeaths to his native city, Copenhagen, his works and all his collections of objects of art and antiquity, on the condition that they shall form a distinct museum, for the construction of which the city shall furnish a suitable site. He had already, by a previous arrangement, secured a sufficient income to his daughter, whom he had adopted in 1835, and who had made a respectable marriage.

A residence at Rome during the year 1837 was a melancholy experience. Thorvaldsen took refuge from the sadness caused by the dreadful epidemic which daily devoured so many victims, in incessant work. He undertook a statue representing a young girl dancing the *saltarello*, intended to adorn one of the saloons of the Palazzo Torlonia, where his *Dancer*, as well as a similar work by Canova, had already a place.

After he had sufficiently prepared this work, Thorvaldsen sent for a model. A beautiful Roman girl, who was brought by her mother, had served as his model for some time, when she was taken ill; she soon became worse, and in a short time developed all the symptoms of cholera. The artist sent her home, and she recovered. After some time, her mother again brought her to the studio, but Thorvaldsen would not employ her. He finished the statue without a model.

Thenceforth the sculptor fixed his thoughts on leaving Rome. He wrote to his friends at Copenhagen to inform them of his determination, and made all his arrangements for carrying it out. When the news was made known in Denmark, it was received with universal joy. The King caused it to be notified to Prince Christian, President of the Academy, that he had ordered a frigate to be sent to Leghorn during the summer of 1838, to embark Thorvaldsen and all his works. Not only was the artist informed of this royal act by an official letter, but the Prince wrote to him privately to express the satisfaction with which he hailed his return.

The sculptor had his cases prepared beforehand, and sent them by instalments to Leghorn, to the number of sixty-two. They contained his statues, his pictures, his antiquities, and his books. In July, Captain Dahlerup, of the Royal Navy of Denmark, informed him that the frigate *Rota* was lying at anchor before Leghorn, ready to take him, his suite, and his effects on board. He left Rome, hoping, however, that he might return, and embarked for Copenhagen, August 13th, 1838.

The following is the text of Thorvaldsen's Will:—

THORVALDSEN'S WILL.

“In the name of God, Amen! Being in perfect health in body and mind, I am about to record here my last wishes, and to dispose of the resources which I possess at present, and which I may acquire in the future.

“1. I bequeath to my natal city of Copenhagen all the objects of art which I have already sent to that city, and which are

there at present; also all those which are here with me, and which I shall possess at the time of my death, consisting of pictures, sculptures, drawings, engravings, lithographs, medals, and other similar things, both antique and modern, graven stones, antique bronzes and gems, vases called Etruscan, terracotta, books, Greek and Egyptian antiquities, and all other objects whatever having reference to the sciences or to the fine arts.

“To this legacy I expressly attach the following conditions:—

“(a) All the objects above mentioned shall form a museum, which shall bear my name. This museum shall never be united with any other collection, nor shall it be lessened, divided, or modified under any pretext whatsoever.

“(b) The statues and bas-reliefs which shall be unfinished at the time of my death shall be finished at the expense of my heirs, by Professor Freund and by Signor Pietro Galli, my pupil.

“(c) A moderate entrance charge shall be made for each person who shall visit the museum, from which artists of all sorts shall be exempt; they shall be admitted gratuitously. The product of the receipts shall be employed wholly or in part in payment of a custodian, who shall be nominated by the city, and charged with the care of the museum, its order and cleanliness.

“2. Seeing that, conformably with the most gracious approbation obtained March 12th, 1835, I have adopted Sophia Charlotte Magnani, now the wife of Colonel de Paulsen, and that her marriage has been authorized by the Holy See, I declare and will that the said Sophia Charlotte Magnani, wife of Colonel de Paulsen, shall be satisfied with the provision made for her by the deed which I executed in Denmark in 1832, and that she shall have no further claim on my property.

“3. I reserve to myself the right of bequeathing whatsoever I may think fit in favour of any persons dear to me, and who have rendered me services worthy of recompense. Therefore, I declare that if any memorandum shall be found among my papers containing special legacies which may be supposed to be written and signed by my hand, such memorandum shall make part

of my will, and my heirs shall be bound to fulfil exactly and scrupulously all that shall be therein ordained by me.

“ROME, *August 24th*, 1837.”

In addition to his art objects and his collections, Thorvaldsen left a fortune which amounted to 428,000 francs.

According to the various codicils, and in conformity with the artist's wishes, his property was arranged after his death in the following manner :—

The museum receives the proceeds of 206,000 francs: the descendants of Thorvaldsen receive the proceeds of 222,000 francs. If the descendants of the artist become extinct, the whole reverts to the museum.

Thorvaldsen's daughter married Colonel de Paulsen, by whom she had two children, a son and a daughter. The daughter died in her eighteenth year. The son lives at Rome, and is married. I believè he has children.

Madame de Paulsen having become a widow, married an Italian, Signor Giorni, by whom she had two children. This lady has been dead many years.

I am indebted for these particulars to Professor Müller, Keeper of the Museum, and to M. Emile Wolff, Thorvaldsen's pupil.

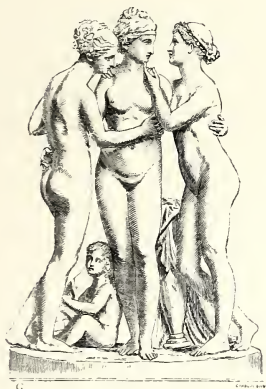
The deed to which the Will refers secured to Madame de Paulsen the proceeds of 40,000 crowns, deposited in the National Bank at Copenhagen.



LOVE WITH ANACREON.

CHAPTER IX.

THORVALDSEN'S ARRIVAL AT COPENHAGEN.—THE DANES CELEBRATE HIS RETURN.—HE INSTALS HIMSELF AT THE CHARLOTTENBURG PALACE.—THE CHURCH OF NOTRE DAME.—THE OLD MAN'S PARSIMONY AND GENEROSITY.—M. THIELE.



THE THREE GRACES.

AFTER a voyage of a month's duration, Thorvaldsen reached his native land once more ; not in the character of a visitor, in which he had come some twenty years before, but with the intention of ending his days there. The enthusiasm of his countrymen was indescribable. A stranger beholding the ovation which awaited him would have supposed him to be an illustrious prince, a sovereign entering his kingdom after the conquest of a province. History, indeed, has hardly such a triumph to relate among the splendours of her heroes.

The nation was proud of the great artist, who, born among the obscure people, had risen by his own merit ; and it celebrated his return with almost delirious joy. It is due to the Danes to recognize that they gave a proof in this instance of

their appreciation of the worth of their countryman, and that they do not sacrifice them to strangers, which is too often done in other countries.

It was known that Thorvaldsen was at sea, on board the *Rota*, and the ship was impatiently expected. On the 15th of September, at six in the evening, she entered the Sound, and a courier was despatched in all haste to Copenhagen to announce the great news.

There was no wind, and the tide was against the frigate; it was calculated that she could hardly reach the harbour of Helsingöer that evening, and that she would not reach that of Copenhagen until the following morning. The next day was Sunday; the whole population was afoot early, but the hours passed in anxious and vain expectation.

The frigate, detained by the tide, had cast anchor near Helsingöer; at this place the Sound is no wider than a large river. An invitation was immediately sent by the Danes to the Swedish town of Helsingborg, and the next day the steamer *Queen Mary*, having on board a numerous company composed of inhabitants of both towns, and carrying the colours of both nations, came to salute the *Rota*. The steamer sailed round the frigate, while the band played the national airs, taken up alternately by the choruses. The *Queen Mary* having come alongside, Thorvaldsen went on board her, where he was welcomed by a patriotic hymn, an address from M. Boye, the pastor of Helsingöer, and a grand banquet, which lasted a great part of the day.

The artist then returned on board the *Rota*, and walked about on the after-deck, until late in the evening. At nightfall the frigate was enveloped in a splendid aurora borealis. This phenomenon occurs frequently in the Northern Seas, but the national enthusiasm insisted on regarding it as a sort of prodigy in honour of Thorvaldsen; the god Thor encircling the brow of one of his most illustrious children with a radiant aureole.

The steamer endeavoured to tug the frigate, but it was not until Monday morning that she could be brought up above Kronborg. The fog was thick, and it was impossible to enjoy the usually fine spectacle formed in the Sound by the island of

Zealand on the Swedish side. This beautiful scene recalls in some respects, especially in the fine summer evenings, the view of the Bosphorus or the Gulf of Naples. The *Rota* advanced slowly, escorted by two boats, one Danish, the other Swedish, whence arose the national airs, sung to the accompaniment of the rhythmical stroke of the oars.

At Copenhagen, though the waiting and watching had lasted during the whole of Sunday, nobody was tired, and on Monday every eye was again fixed on the belfry of the church of St. Nicholas, on whose summit the Danish flag was to be hoisted the moment the ship should appear. But the watch at the Sextus battery could see nothing in consequence of the fog, and the general anxiety was redoubled.

A few minutes before noon the sky cleared up suddenly. Then the *Rota* was seen in the distance, under full sail, bearing towards the landing-place. The flag was hoisted upon the belfry, a prolonged clamour arose in the city, and the whole population rushed towards the port.

Though the rain was falling plentifully, it was determined that Thorvaldsen should be received according to the programme which had been arranged by the committee who presided at the fête. Thiele has faithfully recorded the details. Several boats, decked with flags and banners, and carrying deputations from the various city associations, issued from the military fort, and advanced into the harbour to meet the frigate. The artists' flag bore the image of Thorvaldsen's *Three Graces*; the poets sailed under the banner of Pegasus, the students under that of Minerva. Æseulapius indicated the doctors, Vulcan the mechanics; the figure of Neptune upon another flag marked the boat on board which was a naval officer who commanded the flotilla. Above the Three Crowns battery the little fleet divided into two lines, each forming a semicircle, and the frigate passed between them. At this moment a brilliant rainbow parted the mist, and formed a triumphal arch above the *Rota*. For the second time the northern sky seemed to welcome home its child.

All the boats approached the ship, and one of them, decorated in the Pompeian style, being made fast to it, Messieurs Freund

and Thiele stepped into it, and went on board the *Rota*. Thorvaldsen was standing on the after-deck, quite calm and smiling. He looked with frank astonishment at all these solemn demonstrations, as if he could not realize that they were in honour of him. As soon as he saw his two friends, he ran towards them, cordially embraced them, and hardly gave them time to utter the compliments which it was their mission to offer.

During this time an immense concert of voices arose from all the boats, singing in chorus a hymn composed by the poet Heiberg in honour of the artist. The songs were echoed and prolonged by the enthusiastic hurrahs of the crowds upon the port. The *Rota* was closely surrounded by the boats, and all their passengers were eager to climb on board that they might have a nearer view of the illustrious old man. In a few minutes the ship was so crowded that an accident was apprehended, and Thorvaldsen was hurried on board the sloop which was to carry him to the shore, under the safeguard of Captain Dahlerup.

As soon as they perceived his departure, the Danes who were on board the *Rota* threw themselves into their boats, and the deck was clear in an instant. Then came an improvised rowing match between the boats, each striving to rejoin the sloop which carried Thorvaldsen. During this time the crew of the frigate had climbed the masts, and were saluting the great artist whom they had had the honour of bringing back to his country, with loud acclamations.

Thorvaldsen was received at the landing-place by the members of the Academy of Fine Arts, who were joined by his old friends. The old man's countenance was gentle and intelligent, his eye bright and limpid, and the regular lines of his face were fitly framed by the long locks of white hair which fell upon his shoulders. His figure was tall, his attitude firm, his body upright. His handsome face, and the simplicity of his dress, produced a profound and pleasing impression upon the crowd; and it was no easy task to clear a way for him to the carriage awaiting him on the quay. So dense was the crowd, that his carriage was drawn by people through Amalia Street, and Amalienborg Square, to the Charlottenborg Palace, before he was aware that the horses had

been taken out. When they told him that such was the case, he refused to believe it: this demonstration, which certainly was rather exaggerated, was not pleasing to his simple mind.

The carriage entered the courtyard of Charlottenborg. The palace,—which is now occupied by the Academy of Fine Arts,—was soon besieged, and the crowds assembled in front tried to get in by the great door, which had been prudently shut. The door-keeper having taken no notice of the continual ringing of the bell, an individual succeeded in effecting an entrance through the window of the porter's lodge, and announcing himself as a messenger from the crowd, declared that they would not disperse until they had seen Thorvaldsen. As soon as the artist understood the general wish, he allowed M. Thiele to lead him to the balcony of the great saloon, which overlooks the Royal square.

“Would not one think,” said he, smiling, “that we are at Rome, that I am the Pope, and that I am going to give the benediction *urbi et orbi* from the balcony at St. Peter's.”

He took off his hat and saluted his countrymen, who welcomed him with prolonged cheers. The crowd was so great, that the equestrian statue of Christian V. seemed to rock in a troubled sea, and the lamp-posts were twined about with wreaths of children. Charlottenborg was decked with flowers to receive its illustrious guest, and in the evening there was a torchlight procession organized by young artists.

After such a day, Thorvaldsen no doubt flattered himself that he might return to his usual peaceful life; but he was mistaken, all this was only a prelude to more solemnities, more orations, and the artist had no leisure for repose for many a day. Like a sovereign, he had to bear the weight of his greatness without letting his fatigue be seen.

For the next day an excursion to Sans Souci, the residence of Prince Christian Frederick, had been arranged. All the members of the Academy were assembled, and the Prince presided. There was a drive in the forest, and a dinner at the Hôtel de Bellevue, beautifully situated on the banks of the Sound, and a favourite resort of the population of Copenhagen on Sundays during the fine season.

The following day there was a solemn session of the Academy, at which the Vice-President announced that the Academy had decided that a medal bearing Thorvaldsen's name should be struck, in honour of the artist, to be given as a prize to the students of sculpture. The execution of this medal was entrusted to Professor Christensen.

The Municipal Council presented the artist with the freedom of the city of Copenhagen.

A sort of association had been formed among the artists who had travelled in Italy, under the name of the *Roman Society*. They organized a private fête in honour of the sculptor, who appeared at it, decorated with the *Order of the Bajocco*—that is to say, wearing on his breast a little copper coin, so called, suspended by a green ribbon. At the dessert he was crowned with laurels. Mention must also be made of a great fête which took place at Roeskilde, where the Danish parliament sat at that time.

It would occupy too much space were I to enter into the details of all the entertainments by which Thorvaldsen's return was celebrated ; few men have been the objects of such persistent solicitude on the part of their fellow-citizens. All the journals had recorded the sculptor's return, and they continued to inform the public of every action and event of his life. Every post brought him an incredible quantity of letters of all sorts : congratulations, entreaties for help, petitions to be signed. Nor was poetry wanting, for the muses are assiduously cultivated in Denmark.

Among the letters which had been waiting for Thorvaldsen at Copenhagen, long before his arrival, was one which deserves mention on account of its exceeding strangeness. The Secretary of the Historical Society of Rhode Island, in North America, informed him that the said society had nominated him a member, because he might be regarded as the actual representative of the first American of European blood. Recent researches into American antiquities had established the fact that one Thorfinne Karlsefne had, in 1007, led an expedition to Rhode Island ; he had passed the winter at Mount Hope, and his wife, Gudrid, had borne him a son in the following spring, in that country. The

child was named Snome. Now this same Snome, according to the genealogists, is one of the ancestors of Thorvaldsen. The work which contains the result of those researches in the history of North America was published in 1837, under the title of *Antiquitates Americanæ*. The genealogical table annexed to it shows the descent from Snome of Thorvaldsen. "Let us admire those *savans*," said the artist, laughing; "for if it were not for them, we should not know where we came from, or whither we are going."

Thorvaldsen established himself in the Charlottenborg palace, in the apartment on the ground floor which was set apart for the Professor of Sculpture to the Academy. This apartment, which opened upon the Botanic Garden, had been placed at his disposal since 1805, but never occupied by him except during his brief sojourn at Copenhagen in 1819. Several large halls had been added to it, previous to his arrival, for the provision and accommodation of such of his works as he had sent from Italy, or had preceded him in his country. He set at work at once to arrange these marbles and casts, as well as the contents of the numerous cases which the *Rota* had brought. He even thought of unpacking his rich collections of medals, of antique vases, of engraven gems; but he lacked time to put his treasures in order. He no longer belonged to himself, he was the prey of the public; all day long ranks of carriages were drawn up before the door of the Academy, such as are only to be seen at Copenhagen before the theatre when there is an extraordinary performance. All visitors were received with kindness, and the sculptor, whose habit was to put on a dressing-gown in the morning, and who never was in a hurry to finish his toilet, was frequently surprised in that negligent attire, and passed whole days playing cicerone in the midst of his own works in dressing-gown and slippers. Then he had to dine out every day, and to finish the evening at some assembly.

He found this kind of life very fatiguing, especially when it interfered with his work. For some time he hesitated to go on with his modelling in the presence of visitors, lest they should think him deficient in politeness; but after he perceived that it would be regarded as a privilege to see him at work, he put no

further constraint upon himself, but worked away just as he had been in the habit of doing at Rome. By degrees his life assumed a routine more suitable to his tastes and habits.

He rose early, and, according to an old custom, breakfasted on two small rolls, with two large cupfuls of milk. But he dined out every day with a fresh entertainer, and yet he could not fulfil all the engagements which were pressed upon him. Shortly after Thorvaldsen's arrival at Copenhagen, the Administrative Council of the Frue Kirke were anxious to profit by his presence, and he wished to collect the whole of his religious works in that church. The *Christ and the Twelve Apostles*, and the *Sermon of St. John* were not to be its only treasures. Other great works were projected; the *Entry of Jesus into Jerusalem* was to ornament the peristyle, four statues of *Prophets* were to be placed in niches on each side of the doorway, and marble statues of *Luther* and *Melancthon* were to figure under the porch.

The Council informed Thorvaldsen that they intended to place a sum of 34,000 Danish crowns at his disposal for the accomplishment of these works. The statue of Christ, which had been executed for the Chapel Royal, was given up to them for 16,000 crowns. The Ten Apostles, executed in marble at the sculptor's own cost, were purchased from him for 2,000 crowns each. He had always intended to remodel the other two, which he was commissioned to do. The subject of the *Entry of Jesus into Jerusalem* was Thorvaldsen's own selection.

I may mention here that he was working at the bust of Luther when he died. After his death the Administrative Council seem to have abandoned the project of these two statues altogether. Only two statues of the *Prophets* were subsequently executed—those of David and Moses—by Bissen and Jérichau.

Thorvaldsen was now in his sixty-eighth year; but it is impossible to realize his age, when we see him still eagerly undertaking great works, notwithstanding the obstacles which the Danish Society opposed to his execution of them.

The mere opening of his daily correspondence was a considerable task. We have seen that he was always careless about

even reading his letters, to say nothing of replying to them ; and he was now less than ever disposed to undertake such toil. He had the good fortune to find in M. Thiele, the secretary to the Academy,—and his future biographer—a true friend, and a man of perfect uprightness and discretion, who undertook the charge of his correspondence. He opened Thorvaldsen's letters, brought under his immediate notice those which it was his interest to read at once, and classified the others with the object of making a periodical report of them. To this division belonged all the requests for aid which poured in upon the great artist. The ready money which Thorvaldsen had brought from Rome had been expended so rapidly in charitable gifts, that he was obliged to provide himself with a second supply, which, however, followed the first so quickly, that he found himself forced to place some check upon his liberality by seriously examining the various petitions. M. Thiele, who undertook this task, combined the functions of secretary and treasurer.

Although his habits of economy had of late degenerated into parsimony, Thorvaldsen was always disposed to succour the unfortunate. Superficial judges have charged him with avarice, with some appearance of reason ; but they who knew the truth about his private life, have energetically repelled this accusation. No doubt the old man was heard obstinately to dispute the price of a pair of shoes, and seen to stoop painfully to pick up a button ; but on one occasion when a poor woman had left him, well-content with his generous alms, and, looking after her, he observed that her clothing and demeanour indicated greater poverty than he had perceived at first, he hastened to call her back and gave her another handful of crowns. The latter incident is at least as characteristic as the two former, and the seeming contradiction is perfectly natural. Characters are not all of a piece, and in the lives of all men contrasts just as strange may be constantly found. Thorvaldsen's exaggerated economy is a common characteristic of old people who have known poverty in their youth, and who, because their lives have always been laborious, have not found their wants increase with their fortune. Such men are, perhaps, all the more praiseworthy, that, while they are parsimonious

towards themselves, they dispense with a liberal hand in the alleviation of suffering, the money which they have earned by their personal toil.

It was not only the poor who had recourse to Thorvaldsen. As his influence was great, all who wanted a favour from the Court, from the ministers, from persons in high official stations, addressed themselves to him; and he had to endorse or present their requests. Persons in trade who wished to extend their business asked Thorvaldsen to lend them the requisite money, or to go security for them. It was very difficult to dissuade Thorvaldsen from lending his signature; that always seemed to him such an easy thing to do that he was almost ashamed to refuse; and if his secretary and friend had not been especially vigilant in this respect he might have been very seriously compromised on several occasions. A royal fortune would hardly have sufficed to satisfy the demands on Thorvaldsen.

Very often he was solicited merely *ad pompam et ostentationem*. An amusing story might be compiled of the letters addressed to him by the fathers and mothers who entreated him to become godfather to their children. He generally consented to accept this responsibility, and most frequently forgot his promise, in which case he made amends by sending a present. All the Thorvaldsens in the town, in the country round, in the kingdom, wrote to him or came to see him, in order to point out to him the genealogical facts which established their kinship. The sculptor was amused by all this, and never rebuffed any of them.

The most importunate, the most numerous, and the least delicate were those who gave him to understand that when he should return to Italy, according to the intention he had expressed, they would be happy to accompany him. They calculated, of course, on having their expenses defrayed by so illustrious and generous a travelling companion, and, under these conditions, they did not fail to insinuate that they would have no objection to sojourn for many years in the classic land of Art.

With all the demands of society upon his time, and of such solicitations upon his attention, it was difficult for Thorvaldsen to give himself up, so much as he desired, to the labour which

constituted the joy of his life, after it had made the glory of his name. He recognised the necessity of withdrawing himself from those embarrassments by leaving Copenhagen.

It is far from my intention to reproach the Danes with a zeal under cover of which some were importunate. If there were indiscreet persons among the number of enthusiasts, where are not such to be found? But the extraordinary consideration with which the illustrious artist was treated, the respect with which his old age was encircled by his fellow citizens, calls for special comment. The homage which they rendered him does no less honour to Denmark than to Thorvaldsen: it gives us the measure of the intelligence of the nation, and of its genuine taste for the arts. In what other country are great artists thus honoured?

These considerations induce me to enter into some details of the closing years of the sculptor's life.



WINTER.

CHAPTER X.

BARON VON STAMPE AND HIS FAMILY.—THORVALDSEN AT NYSÖ.—HIS STUDIO AT STAMPEBORG.—HIS STATUE MODELLED BY HIMSELF.—“THE ENTRY OF JESUS INTO JERUSALEM.”—“THE WAY TO CALVARY.”—THE POET ANDERSEN.—THORVALDSEN INVESTED WITH THE ORDER OF THE GRAND CROSS OF THE DANEBROG.—KING CHRISTIAN VIII.—STATUE OF CHRISTIAN IV.—WILKENS.



6

THORVALDSEN.

ALTHOUGH Thorvaldsen never married, his disposition was more suited to family life than to general society. After he had been for some time at Copenhagen, he adopted certain houses in which he was always certain of friendly welcome, and where he lived almost as if he had been in his own. His favourite among these was Baron von Stampe's. The Baron and Baroness had several children, and the artist, whom they all loved and respected, became in some sort a member of the family.

His friends invited him to pass the fine season at their château of Nysö, which is situated in a large and beautiful demesne close to Præstø, in the midst

of a country rich in farms and forests. But it takes seven or eight hours to get there by steamboat from Copenhagen, and still longer to post by land ; so that the residents are tolerably well protected from importunate visitors. Thorvaldsen accepted the invitation with twofold pleasure, and thus escaped from obligations which, though not unpleasing, had become very fatiguing.

In the midst of his leisurely country life he began to make some models in clay. He had a room on the first floor, and a large adjoining apartment was placed at his disposal. He soon turned it into a studio ; and though at first his work was merely pastime, he gradually applied himself to it with his customary ardour.

Since his return to Copenhagen, Thorvaldsen had been repeatedly pressed by his friends to model a statue of himself. Baroness von Stampe had frequently spoken to him about it, but she had never succeeded in persuading him ; he had always refused, on the pretext that it was an act of vanity on an artist's part to represent himself. However, the Baroness took advantage of his stay at Nysö, and at last induced him to make a small model ; but he stopped short there, declaring that he could not possibly execute a larger work in a room where he had not sufficient space to work at his ease, and where there was not a skylight. Thereupon the Baroness formed a plan, about which she said nothing to him ; but she asked him several apparently careless questions about the necessary size, and the indispensable arrangements of a studio, and took careful note of all his answers.

Thorvaldsen was obliged to return to Copenhagen, where he had left the unfinished sketch in clay of the statue of the celebrated Danish poet Holberg. He had directed one of his pupils to damp the sketch model every day until his return, lest the clay should become dry, but he thought it prudent to see to its condition himself. It would occupy only one week to go to Copenhagen, bring the work up to the necessary point of completion, and get back to Nysö. He therefore left his friends, promising to return in eight days. He had hardly stepped on board the steamboat, when the Baroness sent for a master

builder and workmen. She then selected a convenient place in the garden in front of the château, had three trees cut down that same day, and set the men to work at building a small studio. There was a great stir at Nysö during that week, for it had been stipulated that unless everything was finished in that time nothing should be paid. When the artist returned, it was ready. It was a delightful surprise for him, and an inauguration fête took place on the occasion. This occurred in July 1839.

The studio was so arranged that Thorvaldsen had no further pretext for not executing his own statue: he was therefore obliged to yield. He worked at it with tolerable ardour for some days, when he received a letter from Oehlenschläger, written from Copenhagen. He had promised to model a bust of the poet, who wrote to insist upon his ardent desire that the promise should be redeemed, with an eagerness which betrayed the vanity of a celebrated man anxious to leave his features to posterity, and to see them perpetuated by a famous hand. Thorvaldsen was jesting with the Baroness about this letter, and, despite his habitual kindness, he could not refrain from a little raillery of the poet. But he suddenly ceased laughing, and let the letter drop from his hands. "It becomes me well," said he, "to ridicule the vanity of others, when I myself, at this moment, am doing nothing else than raising a monument of vanity to myself." He dashed his tools violently upon the ground, and would have broken up the statue, but that the Baroness called for help, dragged him out of the studio, and carefully kept the key. For many days she strove to convince him that he was misjudging himself, but in vain. Seeing that she could gain nothing by reasoning, she resorted to stratagem. I think it is Calderon who says, "Weep, woman, and thou shalt have what thou desirest." She feigned great annoyance, and began to weep. "Thorvaldsen had no friendship for her. He saw how much she wished to have his statue; she had proved it by the eagerness with which she had built the little studio for him; but nothing touched him: his heart must be very hard to treat so devoted a friend in such a fashion." The artist, who

was as artless as a child, fell into the snare of this pretended grief. "Well, well," he said, "people must think what they like; my statue is not for posterity, but I cannot refuse it to a friend to whom it will give so much pleasure." From that moment he resumed his work on the statue with the utmost ardour, as though he were afraid his scruples might catch hold of him again; and in sixteen days the model was finished.

This anecdote was related to me by the Baroness herself, when she did me the honour of receiving me at her château of Nysö. The artist has represented himself in his travelling dress, his arm resting upon his statue of *Hope*. In choosing this statue, an archaic work, to be placed near his own portrait, Thorvaldsen intended to convey the contrast between the man who must be represented as living, and the marble figure which is cold and motionless.

Thenceforth, Thorvaldsen became a constant guest at Stampeborg, and lived alternately at Copenhagen and Præstø. The first works which he composed in the studio built for him by the Baroness were, including his own statue, the bust of Oehlenschläger and the sketch of the *Entry of Jesus into Jerusalem*, a large frieze which is placed over the principal door of the Frue Kirke at Copenhagen. There are very noticeable differences between the sketch and the finished work, which was extensively re-handled.

At Nysö he also executed another sketch-model of no less importance, that of the frieze which represents the *Way to Calvary*. At the previous Whitsuntide, the temporary plaster casts of the Apostles, in the Church of Our Lady, had been replaced by marbles, and the statue of Christ brought from the Chapel Royal, and erected in the choir. Professor Freund, on whom the duties of the installation devolved, had discharged them most zealously.

When all these statues were arranged in the church, it occurred to Hetsch, the architect, that a frieze placed in the niche behind the *Christ* would have a good effect, by connecting all these sculptures with the Monument. Thorvaldsen hastened to concur in the architect's idea, without troubling himself to ascertain

whether the Administrative Council would allot the sum necessary for the purpose; and he agreed with M. Hetsch that the *Passion*, which was not represented in the church, should be the subject of this frieze.

The model, sketched at Nysö and preserved in the Museum at Copenhagen, differs in many respects from the work as it is in the church. The latter was executed in Freund's studio by young artists who worked under Thorvaldsen's direction.

Andersen was one of the habitual guests at Stampeborg, and he happened to be there while Thorvaldsen was sketching this composition. In his *Story of My Life*, he records that, having gone into the sculptor's studio one morning, he found him modelling the figure of Pilate. Thorvaldsen, not pleased with the drapery, consulted Andersen. The Baroness, who had a religious veneration for anything that came out of the sculptor's hands, wanted to prevent the poet from speaking, but Andersen gave it as his opinion, quite frankly, that the costume was rather Egyptian than Roman. "That is exactly my own notion," replied the artist, and promptly destroyed his sketch-model. The Baroness was very angry with Andersen.

His life at Nysö was thoroughly to Thorvaldsen's taste. The days passed evenly away, in pleasant alternations of toil and leisure: he rose early and went to his work: when the clock struck twelve at noon, he had often been working for seven hours. He did not like interruptions during these long and laborious mornings, but afterwards he would willingly go on excursions into the woods which border the bay of Nysö. The neighbouring gentry visited at the château, and their visits were returned.

After dinner, one of the daughters of the Baroness took her seat at the piano, and played to the old man his favourite melodies; while he, comfortably established in an arm-chair, would listen a while and then, generally, fall asleep. On awaking, he usually walked for some time to and fro in the room. "Well, Andersen," he would say, on these occasions, "are not we children to be treated to a fairy tale this evening?" He greatly enjoyed the poetic and delicate charm of the half-sentimental,

half-marvellous stories, full of subtlety, which thronged Andersen's wonderful imagination.

As soon as night came, the artist grew impatient for his favourite game of *loto*. His passion for *loto* amounted to a mania, and they were very careful at the château not to deprive him of it; they were all pleased when he won, for he was very much disconcerted when fortune went against him, though the stakes were of the smallest. The Baroness showed me a green silk bag full of copper coins which Thorvaldsen had won at *loto*, and committed to his servant's keeping.

In November 1839, Thorvaldsen was still at Nysö. The 19th was the anniversary of his birth, and the family party were about to celebrate it, when a letter arrived for the sculptor, from the Chapter of the Danebrog, in which he was informed that the King had conferred the Grand Cross of the Order upon him. According to the statutes, the coat-of-arms of every personage admitted to that rank ought to be placed in the Knights' Hall, in the castle of Frederiksborg. Neither Thorvaldsen nor Gottskalk, his father, had ever possessed a coat-of-arms, and, in fact, the sculptor knew nothing about it.

It is supposed that, thenceforth, he occasionally thought of the matter, because scraps of letters were found scribbled over with more or less crude sketches of compositions bearing upon the subject, in which the god Thor, armed with his hammer, may be made out. However, these must have been mere passing fancies to which he never gave any serious development, for in 1843 he had not sent the armorial bearings for which he had been asked, and when the Chapter jogged his memory on the point, he took no notice of the application. After the death of Thorvaldsen, M. Bissen was commissioned by the Chapter to supply the article demanded, and he drew his inspiration from the scraps I have just alluded to. The escutcheon of the sculptor figures in the ancient hall of the Knights, among the feudal shields; it bears the god of the Northland, with this device: *Liberty and Love of Country*.

Among the numerous tasks at which the indefatigable old man worked during his sojourn at Nysö, was the sketch-model for a monument to the memory of Frederick VI., King of Den-

mark, who died December 3rd, 1839; in which the monarch is represented in royal robes, seated on a throne. According to Thorvaldsen's idea, the monument ought to have been placed in the Rosenborg garden, commonly called the King's Garden.

A small river flows beneath the château, close to the studio in which the sculptor worked. He took the greatest pleasure in feeding the swans who sailed upon it, and who came out and shook their ruffled plumage upon the mossy bank. These majestic birds inspired several of his compositions in which they figure, and which represent the myth of Leda.

Christian VIII., who had succeeded Frederick VI., ardently desired to possess a statue of his ancestor Christian IV., who had taken part in the Thirty Years' War. Christian IV. had retained the reputation of an able general, though he had been defeated at Lutter, by Tilly, the lieutenant of Maximilian of Bavaria, who was then commander-in-chief of the army of the Catholic League. But subsequently he had governed his country wisely; he had been devoted to the interests of his people, and his memory was held in veneration.

Thorvaldsen did not fail to promise the King that he would execute the statue, but, according to his custom, he did not hurry himself to keep his promise.

Several times, but always unsuccessfully, Christian VIII. caused him to be reminded, now by his Grand Marshal, again by his officers. One evening the King met the Baroness von Stampe at a ball, and begged her to use her well-known influence with the artist in this cause; but she succeeded no better than the former ambassadors. Seeing that her arguments went to wreck against Thorvaldsen's passive will, she had recourse to a stratagem once more.

One day, while the sculptor was out walking, she installed herself in his studio, and modelled, as well as she could, a sketch in clay, with some pretence of a resemblance to the monarch. When Thorvaldsen returned, he was much surprised to see the Baroness at work. "What are you doing there?" said he. "The statue of the King," she replied; "since what I have promised you will not perform, I must only try to do it myself, and so keep my word."

The artist laughed heartily, and criticised the work. "Do it better yourself, then, if you laugh at me; I defy you to find anything to correct in my statue," said the Baroness, affecting to be piqued. Thorvaldsen could not resist taking hold of the clay to correct the proportions. Having once put his hand to it, he finished the sketch, and afterwards modelled the statue, which was to have been placed upon a marble sarcophagus in one of the chapels of Roeskilde. It was, in fact, cast in bronze, but its destination was ultimately changed, and it is now in the little garden of the château of Rosenborg. The sketch is at the Museum, but the small model in plaster remains at Nysø. An officer who was in the habit of visiting Thorvaldsen, in order to see that he was not neglecting the work, said one day that he wished he would give him the model. The artist excused himself by saying that he had promised it to Madame von Stampe. He afterwards told the story to the Baroness, who took him at his word, and carried off the plaster.

The greater number of the bas-reliefs which date from this epoch are marked "Nysø." For instance, the following:—

Diana imploring Jupiter to let her remain a Virgin; Love and Hygeia, modelled on the occasion of the jubilee wedding fête of the King and Queen of Denmark; *Perseus releasing Andromeda*, an overladen composition, quite out of harmony with Thorvaldsen's habits; *The Pilgrims of Emmaus*, for a church near the château; *Jesus blessing Children*, intended for a free school; *The Genius of the New Year*, done for New Year's Day, 1841; and finally, *Jesus and the Woman of Samaria; Love Sleeping*, and *Jesus in the midst of the Doctors*. His time was, however, equally divided between country life at Stampeborg, and town life at Copenhagen, where he also worked regularly. His apartments at Charlottenborg were adorned every day with some new object of art or feminine industry, for the ladies took pleasure in contributing to their decoration with their own hands.

The whole of Copenhagen society had made acquaintance with Thorvaldsen by visiting him at his studio; but the memory

of the old man did not serve to retain the names of so many persons, though he knew their faces, and he often found himself embarrassed by being obliged to ask to whom he had the honour of speaking. Invited out on every side, it sometimes happened that he did not know the name of his host. Thiele relates the following anecdote:—

“I had gone with Thorvaldsen to a great dinner given by M. Mösting, a Privy Councillor and Minister of State. We had taken leave of the company, and had gone away together, when in our very house, Thorvaldsen said to me, “But what is this M. Steman?” “What M. Steman are you speaking of?” “The one whose house we have just left.” “You are mistaken; it is at M. Mösting’s, the Minister of State, that we have been received.” “Really!” said Thorvaldsen, in astonishment, “I assure you I did not know anything about it.”

Thanks to his servant, the artist had established a certain degree of order in the matter of dinner-parties. At first, he indulged his fancy on this point; when dinner-time drew near, he looked over the table full of notes, and, so to speak, fished among the four or five invitations which he never failed to find there by chance. But such a system was manifestly unjustifiable, and Thorvaldsen had to modify it, on pain of offending his numerous friends.

Wilkens, his servant, was a methodical person, most devoted to his master, and thoroughly acquainted with the rules of society. He undertook to write down the invitations in their order. When any one wished Thorvaldsen to make an engagement, he replied, “I cannot promise anything; ask Wilkens, he will tell you whether I am free; it is with him you must settle the matter.” The servant became a personage; great people intrigued for his favour, just to effect an alteration of his lists on their behalf: they flattered him, they offered him money, but nothing could change the legitimate order. Wilkens was an honest man, absolutely incorruptible.

This arrangement was so well known, that frequently those who wished to invite Thorvaldsen did not address themselves to him at all, but merely had their names entered on his

servant's list. When the time came, and Wilkens was assisting his master to dress, Thorvaldsen would say to him, "Where do I dine to-day?" As Wilkens always took him to his host's house, and went in the evening to fetch him home, it sometimes happened, that if by chance he had forgotten to enquire beforehand, the aged artist did not know with whom he was dining. How true it is that great artists, like true poets, always retain something of the child in them—something which makes them yield to impulsion from others. Living chiefly by thought and imagination, they sometimes act with the artlessness of innocence, when reality forces them to mingle with common life.

One day Thorvaldsen was invited by the King himself. His Majesty had come with the Queen to visit the studio, when the artist was finishing the model of the statue of Christian IV. "Councillor," said the sovereign, graciously, as he was about leaving, "I engage you to dine with me next Thursday." The artist cast a glance of interrogation at Wilkens, who was standing near the door, crimson with embarrassment, and not daring to answer the look. "Can I accept?" said his master; "is there anything to prevent me?" Wilkens was so imprudent as to stammer the word "*Ersted*." "Quite right!" said the artist; and then turning to the King: "Your Majesty will deign to excuse me, I really cannot accept; Thursday is the fête-day of d'*Ersted*, and I have positively promised to go to Roeskilde." The courtiers in attendance were half scandalised by this answer; but the King replied, with a kindly smile, "I regret it very much, but I hope to be more fortunate another time."

Though Wilkens habitually went to look for his master in the house where he had dined; this was generally only the beginning of a nocturnal peregrination in the streets; for every one could not be dined with, and so the dinners were followed by evening receptions. Thorvaldsen frequently went to several on the same evening; the servant waiting during his visit; but if he stayed long the last house would not be reached until the guests were dispersing. The servant, fearing that the same delay was about to occur, would sometimes respectfully observe that things had gone wrong on the previous evening. "That is true,"

Thorvaldsen would say, to console his faithful Wilkens, "that is true; we did arrive very late, but never mind, we kept our word at any rate."

The artist's friends might have remarked an aged man of humble appearance, who, for a long time, had come almost every Sunday to visit him. Thorvaldsen always received him cordially, placed him beside him on a sofa, and the two old men entered into a long and friendly conversation. Did Thorvaldsen take real pleasure in it? No one knows, but he never failed to appear pleased. As for the visitor, his countenance proved that he experienced the liveliest satisfaction.

One Sunday, after one of these visits, the sculptor called his servant, and asked him if he knew who this old man was. Wilkens replied in the negative, upon which his master informed him that the name of the man, an Iclander by birth, and then keeper of the Knippel bridge, at Copenhagen, was Thorvaldsen. "Perhaps he wants some assistance," said the servant. "No, he does not. He has positively assured me that he needs nothing. But he is convinced that he is my relative, he is very glad of it, and his pleasure is to come and visit me. Let him come as often as he likes, good man, I shall take care not to remove his illusion, since it makes him happy."

Unhappily, the kindly humour of the old man was sometimes interrupted by fits of melancholy. His "black" moods, rare in his youth, became frequent during the last years of his life, though they had no serious cause. He remembered that he had been robbed or deceived, and then he fell into a misanthropical state, which even his best friends found unbearable; his face darkened, he sat in a corner of his sofa, he would not see anyone, he took a dislike even to his art. Every effort to rouse him out of this unhappy condition failed; all his servant's attempts to induce him to take some recreation were useless. But as soon as the melancholy mood passed away, he regretted all the ill-humoured things he had said, and left nothing undone to remove their effect.

The faithful Wilkens watched over his master's health with solicitude; he would have wished him to go out less at night in

the town, and to walk in the daytime; after his long hours of work, the old man would have been the better for taking a little exercise. At Nysö he made a regular habit of walking, but it was not so at Copenhagen; it became necessary to find pretexts for getting him out; and the ingenuity of Wilkens had ample scope for its employ. When he could make out a visit to an artist's studio as the object of a walk, he was always certain to succeed. Having induced his master to leave the house, he took him by the longest way to his destination, and frequently contrived to go through the street in which Thorvaldsen's youth had been passed. Then the old man would come to a stop before 266 Aabenraa, where he had lived with his parents before he went to Rome. He would survey the house from top to bottom, pointing out to Wilkens the windows of the paternal dwelling on the first floor, and the one window of the little closet in which he had so well employed his hours of work and waking. Wilkens naturally thought that Thorvaldsen would like to visit the interior of the once familiar dwelling, and proposed to him one day that they should go into the house; but the shy old man had hardly made two steps within the entrance, when he retreated precipitately; "No, no," he said; "let us go away, they might take us for two schemers." He had become so distrustful himself that he thought it natural everybody else should be so.

The theft of which he had been the victim at Rome, had increased his natural tendency to suspicion; so that he had had a strong iron chest made at Copenhagen, which was destined to hold the small precious objects of his collection. The case had stood for a long time in his room, and yet he had not put it to its intended purpose. Wilkens called his attention to this one day, and asked whether it would not be well to set about arranging the things. "No, no," said the old man with a cunning smile, "all those things are very well where they are, and we must leave them there. It would be very amusing too, if the robbers came into my room to carry off my iron chest. Which would be tricked, they or I?"

This want of confidence was partly the cause of his parsi-

mony, and rendered him very hard to please in all his dealings with tradespeople. One day he had quite a serious quarrel with a tailor, whose charges he considered too high. Something occurred in the course of the discussion which he misunderstood, and which induced him to believe he had been wilfully deceived. He grew very angry, and used the word "rogue." The tailor, a perfectly honest man, was deeply hurt, and withdrew, saying that he would not accept any payment for his work. The artist, struck by the dignified tone in which the tailor had spoken, called Wilkens, who cleared up the mistake his master had made. "Wilkens," said he, "this man is right, and I must beg his pardon. Let us go to him at once." He went, and so willingly, that the tailor was softened at once towards the old man, who, to make amends, ordered on the spot a quantity of clothes which he would otherwise never have dreamed of purchasing. He attached no importance whatever to his dress, and was always unwilling to renew his wardrobe. His negligence was a profound grief to Wilkens, who was very anxious that the dignity of the councillor should be preserved in this respect.

To help a poor painter, Thorvaldsen would purchase a picture at three times its value. It is no doubt to this spirit of liberality that the number of second-rate paintings in his collection is attributable.

Generosity of this kind was quite natural to him; but one day, just after he had done something of the sort, Wilkens said to him: "Your shoes, sir, are so broken that the white lining shows through."

"You have only to put a little ink over the slit, and it will never be seen," was Thorvaldsen's reply.

"But, sir, that would appear very singular," pleaded the servant.

"Singular! What harm does it to anybody? Has anybody the right to interfere with me?" replied the old man, growing seriously angry.

The following anecdote affords a still stronger proof of the scrupulous care with which Wilkens watched over his master's dignity.

The artist had always been particularly fond of the theatre but the perpetual dinner-parties at Copenhagen had latterly deprived him of the pleasure of going there. In order to contrive a little liberty for himself, he determined to dine at home, if Wilkens' wife would consent to provide and arrange his meals. The faithful couple consented so willingly, and took so much pains to please Thorvaldsen that he began to entertain scruples about the trouble which he must be entailing on Mrs. Wilkens. This idea distressed him so much that he thought of a new plan, and with the most perfect simplicity, believing he had found it, he insinuated to his servant that Mrs. Wilkens would have much less to do if they all three were to take their meals together. As the couple lived in a little apartment in the Charlottenborg palace, the arrangement struck the artist as most felicitous and practicable. But Wilkens, with his respect for the proprieties, could not admit anything so monstrous, and tried to elude the proposition under several pretexts; and when it was put to him more directly, advanced, as a final objection, the difference of their hours. He and his wife, he urged, were in the habit of dining too early. "If that is all," said the old man, "the thing is very simple. Let us each make a concession, do you dine a little later, and I will dine a little earlier; thus we shall be of one mind." Driven from his last entrenchment, Wilkens was forced to confess the real motive of his resistance. "What would the world think," said he, "if it found out that the Councillor dines with his servant?" "The world! the world!" cried Thorvaldsen. "There you are again with your world! Have I not already told you a thousand times that I don't care in the least what the world thinks about these things? Am I not free to live as I please? And then, Wilkens, I consider that you are worth a great deal more in your condition than I am in mine." Thorvaldsen was out of humour with his servant for several days.

This indifference to social distinctions not only shows the simplicity of the artist's mind, but it also proves that his great success had not made him proud. A king was his friend, a king who at Rome had been almost his comrade. The illustrious

sculptor was welcomed to the tables of princes, nobles, and crowned heads, and made a fitting figure among them. It came as naturally to him to sit at that of his faithful and honest Wilkens: his rank mattered nothing to Thorvaldsen, who esteemed him.

He went into the world, where his great renown, his fine bearing, his affability, his honourable character secured him the liking of all who approached him. The ladies delighted in the courteous manners of the old man, whose long hair fell around his clean-cut features, which had a sweet and gracious expression. They loved to see him in his studio, walking about in his grey dressing-gown, with a little black velvet cap on his white head.

When he was going to court, or to a minister's house, he made a great business of choosing the decorations which he should wear, he had such a number of crosses and medals that it would have been impossible to put them all on his breast at once. It cannot be said, however, that he attached an exaggerated importance to these distinctions, he regarded them rather as a collection, interesting, as his intagli and his seals were interesting; and had them ranged in a special casket, to be shown on occasions to his lady visitors as pretty jewellery.

These flattering marks of the esteem of kings had no more made Thorvaldsen vain, than his fortune and his fame had made him proud; he remained always simple and natural. Occasionally, but very rarely, he spoke of his favourite works, with a sense of their value, but never vauntingly. He admired the works of other artists with hearty goodwill, and praised them with entire good faith; his good nature on this point was not a calculation, it was quite spontaneous. If there was in any work a spark of the sacred fire, he discerned it at a glance, and he found pleasure in pointing it out to others. The fits of misanthropy to which he was subject, which occasionally obscured his natural kindliness, might perhaps render him unjust towards men, might mislead him with regard to their worth and their character; they never led him to undervalue the talent of artists, or the merit of their works.

This fact proves that his misanthropy was accidental, that it was not in the essence of his being. It proves that jealousy, of

which artists are so often accused, was entirely foreign to his nature. He was always ready to render services to his brethren, and numerous actions of his might be cited in proof of his kindness and disinterestedness. Here is one among a thousand examples. The king of Prussia having ordered a statue from him, Thorvaldsen replied : "Sire, there is at present in Rome a faithful subject of your Majesty, who would be more capable than I of acquitting himself to your satisfaction of the task with which you deign to honour me. Permit me to entreat your royal patronage for him." The sculptor thus recommended, and who was then in embarrassed circumstances, was Rodolph Schadou. This good deed of Thorvaldsen's procured him the opportunity of producing a work called *The Spinner*.



THE GENIUS OF DEATH.

CHAPTER XI.

DEPARTURE FOR ROME.—RECEPTIONS AT BERLIN, DRESDEN, LEIPZIG, FRANKFORT, MAYENCE, AND STUTTGART.—FÊTE AT MUNICH.—THE “GESELLSCHAFT DIE ZWANGLOSEN.”—VISIT TO KING LOUIS—SOJOURN AT ROME.—RETURN TO DENMARK.—THE ARTIST AND HIS MUSEUM.—THE “GENIUS OF SCULPTURE.”—DEATH OF THORVALDSEN.—HIS OBSEQUIES.



6

THE ANGEL OF BAPTISM.

THORVALDSEN had returned to his country, there to terminate his career; but on leaving Rome he had promised himself that he would one day revisit the city in which the most important period of his life was passed, were it for ever so brief a season. Some unfinished works awaited him in his studio; there, too, he would find the memory of two and forty years of a busy artistic life.

It needed only an occasion to induce him to make this journey. Baron von Stampe having resolved to take his family to Italy, the sculptor no longer delayed his departure. The friends agreed to travel in company; and Thorvaldsen proposed, while crossing the

continent to inspect such of his works as ornamented the public squares and buildings in many of the greatest cities of Germany.

They set out, May 12, 1841, and disembarked at Warnemünde a small Mecklinburgh port.

The extraordinary fêtes by which the artist's return to his own country was celebrated, find a legitimate explanation in the just admiration of his fellow-countrymen, whose national pride was flattered by his great renown. The ovations which the Danish sculptor received in Germany, throughout his entire journey, whose details were circumstantially recorded in the *Kunstblatt* of 1841, offer a spectacle which may seem strange at the present day.

At Berlin, the royal family invited Thorvaldsen to pass the evening (May 30, 1841) at the palace of Schönhausen. Some days later (June 3rd) the artists of that city organized a grand banquet in the Jagor hall, and, that the object and the hero of the solemnity might be doubly apparent, they placed a bust of Thorvaldsen in a niche of evergreens, and crowned it with the celebrated Victory of Rauch.

At Dresden, the king of Saxony invited Thorvaldsen to a special performance at the new theatre. A court carriage was sent for him to the hotel, and he was conducted to the royal box, where he no sooner appeared than the entire audience welcomed him with loud acclamations, and, as if that were not enthusiastic enough, at the end of the piece the curtain was once more raised, and by way of epilogue, an actress came forward and greeted him in the name of dramatic art. This occurred June 12.

Mendelssohn, whom we have seen in the former days at Rome, a young man, charming the sculptor with his psalm-playing in his studio, was now living at Leipzig. Thorvaldsen remembered this, as he passed through the city, and the composer enjoyed the delight of a visit from his old friend; in whose honour he organized a musical fête and a banquet at the Hôtel de Saxe. In the evening the students, bearing torches, sang in chorus under his windows.

Then Thorvaldsen went to visit the monument to Goethe at Frankfort, and the monument to Gutenberg at Mayence. He

arrived at the latter city in the evening, June 29th, 1841, and the municipality, apprized of his presence, escorted him with torches and music. The next day the President of the Grand Ducal Government of Hesse came with a numerous suite to conduct him to the statue of the inventor of printing. In honour of the occasion the monument had been hung round with garlands, the square was crowded with people, speeches were delivered, and the air was rent with cheers.

The following day, an extraordinary performance was given at the theatre in honour of "the Chevalier Thorvaldsen, honorary freeman of the city."

At Stuttgart it is the same story. On the evening of the sculptor's arrival, July 6th, the square in which Schiller's monument stands, was illuminated with Bengal fire, and the Society of the Friends of Song gave a serenade, after which the crowd greeted the artist with loud cheers. Early on the ensuing morning, a deputation of the magistrature and the Citizen's College, arrived, to compliment the artist who had endowed the city with so fine a monument, and to express the grateful sentiments of the citizens. His diploma as a citizen of Stuttgart was presented to him the following day at a grand banquet given at the Castle of Silberbourg, and at midnight he was reconducted to his hotel by the entire company, in a torch-light procession.

From thence Thorvaldsen went to Munich, where he inspected his statue of Maximilian I. in the Wittelsbach Square. In this city there was a society of *savants* which called itself the "Gesellschaft die Zwanglosen." They entertained the sculptor at a very characteristic German banquet, July 15th, 1841.

One of their number, Schelling, began by wishing the artist long life. So far, nothing could be more natural, but here commenced a series of German eccentricities. Martius conjured the spirits of nature, and the heat of the tropics (it was July) to favour this happy day; Stieglitz sang in Greek verse the joy of the *Zwanglosen* that a *classic master* has come among them. A dead language did not suit Naumann the orientalist; he celebrated the fame of Thorvaldsen in five living languages

successively—German, English, French, Armenian, and Chinese. This was doing honour to the sculptor, who did not pretend to learning, in earnest. But this was not all; an orator pronounced a much applauded discourse upon art and industry, in which he treats of “the wonderful and comical quarrel of Thorvaldsen with the devil.” (What had the devil to do with the matter?)

Weichselbrenner was more serious in his appreciation of the artist’s work, which he passed in review, while at the same time he rapidly retraced the history of his life.

Have we reached the end?—not yet. The biographer from whom I borrow these details, affirms that Förster proposed a toast in verse, “To the wine cask crowned with myrtle and laurel, always full of fine and generous wine!” &c.

Even yet, however, the end of the chapter of oddities has not been reached. The traveller was hardly allowed time to breathe. The Society of the Friends of the Arts organized a fête which lasted two days, and in which allegory flourished. In a mythological interlude Mercury appeared, wrapped in a mantle of fur, (an allusion to the temperature), and announced that the *Definitive Judgment*, a “buffoonery” in prose and verse, was about to be represented. This performance turned upon the decision of a quarrel that had arisen between different cities, which pretended to certain rights in the person of Thorvaldsen. Schiller came to plead the cause of Stuttgart, Gutenberg that of Mayence, Maximilian I. advanced on horseback, and presented himself as the defender of Munich; Christian IV., champion of Copenhagen, was not disposed to yield. Orators were not wanting to maintain the rights of Rome, Warsaw, and other cities. But Juno, seated beside Jupiter, became so much excited by listening to the discussion, that she insisted on taking part in it, and pretended that so great an artist belonged to Olympus. The sovereign of the gods bent his awful brows; such a quarrel angered him, and he thundered out his judgment: “It is to the universe that Thorvaldsen belongs!”

King Louis, the illustrious friend of the sculptor, was not then at Munich; he was drinking the waters at Brüchenau; but as soon as he was informed of the arrival of Thorvaldsen, he wrote to him on July 17th, 1841:—

"I had the greatest desire to see my excellent and old friend, Thorvaldsen, again at Munich, the greatest of all sculptors, since the most flourishing days of Greece, and to do him the honours of my capital, where the finest monument which has ever come out of his hands excites general admiration. The equestrian statue of the Elector Maximilian I. has not been surpassed.

"Not being able to hand to you myself the cross of the Order of Merit of St. Michael which I have destined for you, I have charged the minister of my household to convey it to you. Accept it as a mark of the good-will of one who knows how to appreciate what the world possesses in you."

Thorvaldsen did not wish to leave Bavaria without seeing King Louis again. A few days later than the date of his letter, the king having gone to his Castle of Hohenschwangau, in the Tyrol, he hastened thither to visit the royal family. He had just received a familiar letter from the King of Denmark, in which he begged Thorvaldsen to present his compliments to his old friend, the King of Bavaria. These two princes had known one another at Rome in their youth.

The triumphal journey of the artist through Germany had fatigued him exceedingly. He entered Switzerland by Lindau, visited Zurich and Lucerne, and passed a whole month in those places, in order to rest before he went down into Italy by the pass of St. Gothard. He merely passed through Milan, Geneva, and Leghorn, and remained only two days at Florence, notwithstanding the warm welcome given him at that city by the artists. On September 18th he arrived at Rome.

On the following day a deputation, headed by the president, the ex-president, and the vice-president of the Academy of Saint Luke, came to congratulate him on the part of the artistic world, in the glorious city.

For two months, Thorvaldsen did nothing but renew his relations with his old friends. His health derived less benefit from the climate of Italy than he had hoped; he suffered from painful attacks of exhaustion, and was so seriously ill that it was written of him at this time; "Thorvaldsen thinks he has got phthisis, and that he will die of it." It was under this impression that he

resolved to return to Copenhagen in the following spring. However, he prolonged his sojourn at Rome beyond that period, passed the greater part of 1842 there, and did not return to Denmark until the October of that year. During this time he occupied himself principally with religious works, among which may be mentioned a series of small bas-reliefs, representing the life of Christ: the *Adoration of the Shepherds*, the *Flight into Egypt*, *Jesus in the midst of the Doctors*, the *Baptism of Jesus*, the *Entry of Jesus into Jerusalem*.

That these subjects were to have made portions of a much more considerable whole, is known, because drawings have been found, and are now in the museum, which were done at the same time, and which represent: the *Marriage of the Virgin*, the *Dream of Joseph*, the *Adoration of the Kings*, the *Circumcision*, the *Resurrection*, the *Daughter of Jairus*, *Jesus tempted by the Devil*, the *Traders driven out of the Temple*, the *Canaanitish Woman*, the *Treason of Judas*, the *Entombment*.

He also modelled, while at Rome, a new group of the *Three Graces*, ordered by the King of Wurtemberg, and which differs considerably from the group already mentioned. It was likewise during his last sojourn in Italy that he executed the new models for the two statues of the apostles, Saint Andrew and Saint Thaddeus, the first having failed to please him.

Thorvaldsen hesitated much concerning the route which he should adopt on returning to his country. The dread of fresh ovations and, as he said, "the annoyance of exhibiting himself to all Europe like a strange beast," made him think of going by sea. Then he changed his mind; he would go through France, in order to see Paris; he would go from Leghorn to Marseilles, and embark at Havre for the north. But this plan was again changed; during the passage from Leghorn to Marseilles he reflected that if he went to Paris, he should certainly be led into remaining some time, in order to study that great city, which was unknown to him. On the other hand, he was in a hurry to get back to Copenhagen, for he had learnt that the building of his museum was completed. This latter consideration decided him not to prolong his absence; he remained only two days at Marseilles (from the 5th

to the 7th October, 1842), and went from thence direct to Strasbourg. He passed rapidly through Mannheim, Mayence, Frankfort, Cassel, Hanover, and Hamburg, and reached Kiel, where the *Frederick VI.*, a frigate belonging to the Royal Navy, was waiting to take him to Copenhagen.

His first visit was to his museum, which had been built upon the plan of Bindsböll the architect. A public subscription had covered the greater portion of the expense; and the Commons, with the royal approbation, had made up the necessary sum. The building, which was commenced at the end of 1839, was finished and roofed at the end of 1841.

Thorvaldsen was received there, on the day after his arrival, by the College of Citizens, and the Committee of Public Works. He went over the whole of the large building, which was dressed in flower wreaths for the occasion, with the liveliest interest. It was there that he was to be buried. The monument, built to perpetuate his fame, was to be his tomb, and it seemed as though posterity commenced on that day for Thorvaldsen; the work in marble was to remain, the man was to return to the dust. Bending his white head downwards, the old man remained for some minutes lost in thought, but soon the artist drew himself up, and walked on with uplifted brow. He, himself, should live again in his works, which were to remain there, imperishable witnesses to his genius, side by side with his ashes. Had these thoughts passed through his mind? Those who surrounded him were deeply moved, but none dared to question him.

Thorvaldsen was then in his seventy-second year. His mind has lost none of its qualities, his genius was as fertile, as richly endowed with the creative faculty as ever; only his execution was unequal. Thenceforth his models do not possess the same elegant perfection for which his former works are remarkable, especially those which he executed at Rome, in the heyday of his strength and his fame. It would not be just to judge the artist by his latest works, though many of them were still worthy of his talent; for instance, the colossal bust of Frederick VI. done for the monument erected to that prince, in Jutland, at the Castle of Skanderborg, and the four bas-reliefs which adorn its pedestal: the *Abolition of*

Serfage, the Institution of the Provincial States, the Protection of the Arts and Sciences, and the Administration of Justice.

To the end of 1842 belong a bust of the Baroness von Stampe, and a pretty medallion, representing the *Angels keeping Christmas in Heaven*, with which the King of Denmark was so charmed that he at once ordered the marble.

The following year the artist executed the model for the colossal statue of Hercules. Notwithstanding the defects of this work, it shows astonishing vigour on the part of the old man. He also made a sketch for the statue of Esculapius, a work intended as a pendant to the preceding one. Both were to be cast in bronze for the façade of the Palace of Christiansborg at Copenhagen. These two statues were ultimately executed under the direction of M. Bissen. At the same time Thorvaldsen produced a series of medallions, the *Genius of Sculpture, of Painting, of Architecture, of Poetry, and Harmony*, and later the *Genius of the Arts of Design*. In 1844, the artist produced several repetitions of most of these works.

But I must mention especially, because of the commotion it excited in Denmark, a more important composition: the bas-relief known as the *Genius of Peace*. The Genius is kneeling, and holds a dish from which a lion and an eagle are eating together, while a stag is seated beside him. This was an allusion to the approaching marriage of the Prince Royal of Denmark with a Russian Arch-Duchess; the intention was remarked, and the political newspapers commented upon it. Wilkens having reported their remarks to his master; "Since that is the case," said Thorvaldsen, "I will add the Phrygian cap to my composition;" and that same day he placed the emblem on the head of the allegorical figure, and also on a tree of liberty.

Among the personifications which he employed, in his later years, to characterise either philosophical ideas, or the various expressions of art, the Genius of Sculpture naturally occupied him more than any other. In 1843, at Nysö, he had modelled the Genius seated before a bas-relief representing the birth of Minerva;—thought issuing from the brain and taking a form. But this composition, though happily conceived, did not satisfy

him; he resumed the subject, and placed the Genius, seated upon an eagle, at the foot of the statue of Jupiter. This second bas-relief pleased him no better than the first, and on March 24th, 1844, he drew upon a slate, in chalk, a third scheme, which may be seen at the museum at Copenhagen. In this, the Genius, in its mighty daring, has placed itself upon the shoulder of the Olympian Jove. This was the sculptor's last composition. The end of this long and fruitful career draws nigh.

At five o'clock in the morning, on Sunday, March 24th, the artist, feeling unwell, rang for his servant. He had passed a bad night, and had been unable to sleep. Wilkens endeavoured to keep him quiet, and begged him to remain in bed; but Thorvaldsen rose, took a book, and settled himself upon his sofa. After a while fatigue overpowered him, and he fell asleep. When he awoke, at eight o'clock, he took his customary breakfast, a small roll, and a glass of milk, and went to his work; at which he remained all the morning.

He had been invited to dine by the Baroness von Stampe, but he had excused himself, and announced his intention of dining at home. The Baroness came to see him, and to renew her invitation. She found him at work on the bust of Luther. After some persuasion, he yielded to her entreaties, and put down the lump of clay he was handling in front of the bust, sticking his chisel into it. The unfinished work is preserved at the museum under a glass shade, and the mark of his hand is distinctly to be seen in the piece of clay.

He went away with the Baroness, made some visits, and went back to dine at her house. He talked very gaily, laughed at a humorous article in a newspaper, and said merrily, in talking of his museum, "Now I can die when I like, Bingesböll has finished my tomb." A few minutes afterwards, on going into the theatre, he met the architect, and they exchanged a friendly nod.

Precisely one year before this epoch, Andersen, struck by the news of a tragic event, had gone to Thorvaldsen, and told him about it. Admiral Wulff, who was celebrated in Denmark as the translator of Shakspeare and Byron into Danish, had been

taken ill at the Theatre Royal during the performance, and, having called a carriage, was found dead when it stopped at his door, by the coachman. "Well!" exclaimed the sculptor, with a sort of enthusiasm, to the great astonishment of Andersen, "and is it not an admirable, an enviable death?" Andersen told me this himself, when I visited him at Copenhagen.

After an interval of precisely one year, the poet met the sculptor as he was leaving Baron von Stampe's house to go to the Theatre Royal. Thorvaldsen pressed Andersen to accompany him, but the storyteller's imagination was full of some conceit which he wanted to put on paper without delay, and he refused. Thorvaldsen entered the theatre alone, and seated himself in his usual stall. A lady came in just after him, and had to pass before him; he rose to make way for her, and the lady, turning to thank him, saw him bending towards the ground. "Have you dropped something, sir?" she inquired. Thorvaldsen made no reply. He was supposed to be fainting, and assistance was immediately at hand. He was taken in all haste to the Charlottenborg palace, which adjoins the theatre, and laid upon his sofa. An attempt was made to bleed him, but not a drop of blood flowed. The great artist had ceased to live.

The next day the sad news spread throughout the city, which was filled with consternation.

The funeral ceremony took place on Saturday, March 30, 1844, with truly royal pomp. It may be said that the whole nation followed the venerated artist to his last resting-place.

In the hall of antiques in the Charlottenborg palace he lay in state, in a rich coffin ornamented with crowns; his face uncovered, his brows girt with laurels, and all around the masterpieces of ancient Greece, which he had, in a measure, brought to life again.

Thither came all the deputations, and joined the friends of the illustrious deceased; then the artists raised their song of farewell, and the coffin was closed. The sculptor's figure was drawn upon the lid, and on the black pall lay his chisel amid wreaths of laurel and palm, and many crowns, one of them of interwoven flowers wreathed by the hand of the Queen of Denmark.

Professor Clausen, a Doctor in Theology, delivered an address, and the procession was set in motion. All the houses along its way were hung in black; the crowd was silent and mournful. No sound was heard but the tolling of the bells in all the churches in the city, and the chanting of the choirs. Women threw down flowers from the windows, before the coffin, which was carried by forty artists, and the procession was received by the King in person, accompanied by the Prince Royal, at the entrance of the Frue Kirke. The funeral service was performed in the midst of Thorvaldsen's religious works. The Prior of the cathedral officiated, and after the ceremony, the crowd withdrew slowly and in silence. The nation was struck to the heart.

The remains of the illustrious sculptor lay for nearly four years in a chapel belonging to the Frue Kirke, while the interior of the museum was in course of completion. On September 6th, 1848, they were removed to their final resting-place, in the vault in the centre of the Thorvaldsen Museum. There the great master sleeps surrounded by the rich collection of his works.

END OF THE FIRST PART.

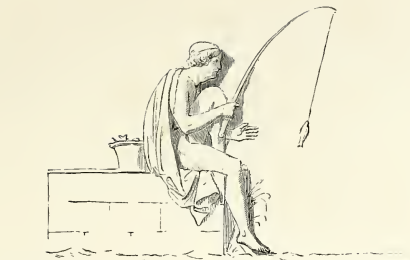
THE WORKS OF THORVALDSEN.



PART II.



CUPID



Ε

FIGURE FROM THE FRIEZE "THE TRIUMPH OF ALEXANDER."

CHAPTER I.

THE INFLUENCE OF THE FRENCH SCHOOL, FROM THE TIME OF LOUIS XIV., ON THE PROGRESS OF THE ARTS IN DENMARK.—THE ACADEMY OF THE FINE ARTS AT COPENHAGEN.—THE REVIVAL IN ITALY, UNDER THE GUIDANCE OF WINCKELMANN.



PSYCHE.

It was under the influence of the theories which had been put forward by Winckelmann, at the end of the last century, that Thorvaldsen produced his works. It is therefore impossible to appreciate his merit and its personal characteristics, without at least some acquaintance with the state of the arts in Denmark at the time of the sculptor's birth, and with the movement which was spreading throughout Italy when, as quite a young man, he settled in Rome. However great may be the individuality of an artist, it cannot be isolated from the circumstances among which it has manifested itself.

The development of the Fine Arts in Denmark is closely connected with the history of the French School. Poussin had studied in the Eternal City ; likewise Lebrun, the painter of the great king, the real founder of the Academy of France at Rome.

Dating from the second half of the seventeenth century, the influence of the French School preponderated throughout the whole of Europe ; it was especially powerful in Italy, in Germany, and even in the Scandinavian countries. Their palaces, their churches, and their mansions are adorned with vast compositions in the pompous taste of the works of Lebrun, or statues which, by the parade of their style, recall the manner of Coustou.

Mignard succeeded to Lebrun, after him came Watteau, Boucher, the painters of festive scenes, Lancret, Pater, Clodion, the sculptor, and many others. In sculpture as in painting, the pleasing and the graceful was substituted for the conventional dignity, the sometimes exaggerated grandeur of the age of Louis XIV. An affected method, full of elegant prettinesses came into fashion, the starting-point of the French School had long been left behind.

The new style, which perfectly suited the general taste and ideas of the epoch, exercised an influence which made itself felt equally by all Europe.

From the time of Louis XIV. these vicissitudes of French Art are to be traced, perhaps, more clearly in the Scandinavian countries than elsewhere. Thorvaldsen, born at Copenhagen, was not so far removed as might at first sight be supposed, from the general current of ideas. At the epoch of his birth, the arts, sculpture especially, were successfully cultivated in Denmark. The part which the northern countries formerly played in European politics is well known. The city of Copenhagen still possesses vestiges of the ancient magnificence of its kings. The precious relics of the past which are preserved at Rosenborg—vases, jewels, art objects of every kind—bear witness to the former splendour of that Court which is now an example to the world of admirable simplicity. The taste for all that was rich and brilliant, for the beautiful in short, was wide-spread in Denmark in the time of Christian IV. (1588—1648.)

Before the time of Christian V. (1670—1699) Danish painters had been followers of the Dutch School, but at the end of the seventeenth century French ideas were introduced among those artists, and obtained complete dominion over them. This influence

found favour with the Danish nation, while that of countries nearer to Denmark was not encouraged.

In the time of Christian V. Jacques d'Agar, a French painter, established himself at Copenhagen as portrait painter to the Court, and another artist, also a Frenchman, Abraham César L'Amoureux, the sculptor, executed the equestrian statue of the king in 1688. This statue, to which I have already alluded in the first chapter of the biography of Thorvaldsen, was cast in lead, and erected in the centre of the Kongens Nytorv; the monarch is represented treading under his horse's feet a sort of demon, which signifies envy, and is twisting itself about in a convulsion of anger and hatred. This work, though it is not wanting in a certain vigour, is pompous, and strains after effect by exaggerated expression.

Under Frederick IV. and Christian VI., who were both patrons of art, the French School took root in Denmark. Frederick IV. had a true sense of the beautiful: Fredriksborg and Fredensborg furnish proofs of his feeling for art; these palaces are skilfully laid out so as to harmonize with the features of the surrounding country. Frederick IV. especially patronized painting. His successor, Christian VI. (1730—1746), was very luxurious in his tastes; the palace of Christiansborg, which was burnt down in 1794, included a series of châteaux and hunting-lodges, among which Hirsholm and the Hermitage were monuments of the splendour of his Court. In the reign of Frederick V. (1746—1766) the Charlottenborg palace was converted to the use of the Academy of Fine Arts, and at the same time an entirely new quarter, Fredriksstaden, sprung up in Copenhagen, and the principal noble families vied with each other in erecting sumptuous dwellings there. In the chief square, called *Amalienborgs Plads*, the name of an old château which had formerly occupied the same site, and had been destroyed by fire in 1689, an equestrian statue of the king was erected. Again, the artist entrusted with this work was a Frenchman, J. F. J. Saly. The statue is finely formed, and certain portions, especially the horse's head, are very well executed.

Saly, who lived in Denmark until 1734, left other commendable works, and exercised an important influence upon the development

of the Academy, of which he became Director. Under his administration the Danish sculptors, Stanley, Weidenhaupt, and Dajon, who were justly appreciated by their country, rose into notice.

Johannes Wiedewelt was the Danish sculptor who came nearest to Saly, and he succeeded him as Director of the Academy. He belonged to a family of artists; his grandfather having been an architect, his father a sculptor. It was the custom in Denmark to ornament the prows and poops of ships with large wooden figures and rich carvings. Wiedewelt's father worked at this kind of carving in the dockyards at Holmen, and there the boy made his first attempts, just as Thorvaldsen did later; and having obtained a certain degree of skill, he was sent to travel at the royal expense, when Saly went to Copenhagen in 1753. He went first to Paris, where he worked with the younger Coustou; then to Rome, where he lived on intimate terms with Winckelmann, who directed his attention towards the creations of antique sculpture. This had a decisive influence upon Wiedewelt, and from that moment he zealously studied the Greeks and Romans. His relations with the illustrious *savant* were founded upon sincere friendship, and he maintained a close correspondence with Winckelmann until the death of the latter.

On his return to Copenhagen, Wiedewelt became a member of the Academy, and in the following year a professor. He was entrusted at the same time with important works. The sarcophagus of Christian VI., and the great monument to Frederick V., ornamented with two figures larger than life, which were placed in the great cathedral of Roeskilde, the place of sepulture of the sovereigns of Denmark, are his work. In the garden of the château of Fredensborg there were several statues from the hand of this artist, richly decorated marble vases, and four large groups, whose subjects are taken from the Greek mythology. Wiedewelt sculptured a great number of busts and funereal monuments. Several of them were destroyed, either by the fire in 1794, or in the bombardment of Copenhagen in 1807. But the work which most amply testifies to his merit and to the nature of his talent has been fortunately preserved: it is the statue, in

marble, of a woman, who represents Fidelity, and is one of four which are placed at the angles of the Obelisk of Liberty, a monument erected in 1792, in front of the western gate of the city, to perpetuate the memory of the abolition of serfage.

Wiedewelt was a clever artist, who possessed the faculty of invention and composed with great facility. He was largely indebted for his knowledge to his sojourn at Rome and Paris, and to his relations with Winckelmann. But though his talent developed itself under this auspicious influence, it wanted flexibility, and he did not succeed in putting life and expression into his figures. They were all executed with severe correctness, but also with a certain stiffness.

The tenderness of style which we observe in works by this sculptor indicates the authority which Winckelmann exercised over him ; and show the working of the new ideas which were to rule Canova and Thorvaldsen at a later period.

In his old age, Wiedewelt gradually became a prey to the deepest melancholy, and in 1802 he put an end to his life. Among the pupils of this sculptor was J. J. Holm, a clever young artist, who gave up sculpture for medal engraving. He was, however, surpassed in that art by Peter Gianelli, a native of Copenhagen, who engraved several very fine medals, one in particular which commemorates the abolition of the slave trade in the Danish colonies in 1792. He died early in the present century. His brother, Dominick Gianelli, who won the large gold medal in 1799, settled in England. In 1820, he sent a portrait bust of the Duke of Gloucester to the Academy of Copenhagen.

Weidenhaupt, a pupil of Saly, was highly esteemed, especially as a Professor of the Academy. A *flayed figure* by him was much praised, and was still used as a model of late years. Being pensioned by the Academy, he went to Paris, and studied there from 1762 to 1765. He worked under the direction of Pajou at a *St. Augustine* in marble, intended for the Hôtel des Invalides. At Rome, he was attracted to the antiques, and modelled several reduced copies of the most celebrated statues. These copies, which were much admired at the exhibitions at Copenhagen, have disappeared.

One of the marble figures which adorn the Obelisk of Liberty was executed by him. It represents *Agriculture*. It is only just to acknowledge that in this statue, as well as in many other studies by Weidenhaupt, there are evidences of a sustained effort towards the simplicity of Greek Art.

Nicholas Dajon, who, like Weidenhaupt was born at Copenhagen, and was a pupil of Saly, also worked at the Obelisk of Liberty. The two female figures which represent Valour and Patriotism are his, but they are inferior to the other two. He succeeded better in a very handsome funereal monument with two female figures in marble, life size, which is placed in the cemetery at Assistance.

Thorvaldsen received lessons from this sculptor at the Academy. When, in 1819, the pupil returned, already world-famous, to Copenhagen, the old master was almost forgotten ; in 1823, he died.

It does not enter into my plan to give the history of sculpture in Denmark in detail. I merely purpose to show, by certain indications, how that country, after having been subjected to the general influence of the art movement of Europe, and especially of France, had accomplished the formation of its academy. I desire to make the place and conditions of Thorvaldsen's early art-studies familiar to my readers.

In Sweden, the art movement was equally, and perhaps more lastingly, affected by French influence than Denmark. The younger brother of the celebrated Bouchardon settled in Sweden, where he had no rival. He died in 1762. Larchevêque, who was director of the Royal Academy of Sweden, was a mannerist. Sergel, the best of Swedish sculptors, was his pupil, and preceded Canova at Rome, where his style became matured, without, however, losing the associations and the influence of the French school. This is proved by his pretty group, *Love and Psyche*. We must not forget that to Sergel we owe the tomb of Descartes, in the Church of Adolphus Frederick, at Stockholm. The most celebrated Swedish sculptors, after Sergel, were two contemporaries of Thorvaldsen, Byström, and Fogelberg. The former, who was of a serious and somewhat cold turn of mind, drew his inspiration from the antique ; the latter was a pupil

of Sergel, but he also studied under Guérin and Bosio at Paris. Gustave Planche closely and ably criticised the artist, who was especially attached to the traditions of Scandinavian mythology, in an article in the *Revue des Deux-Mondes*, 1855. Fogelberg executed the statues of the gods Odin, Thor, and Balder.

The influence of the art principles which Wiedewelt brought back from Italy to Denmark, must not be exaggerated. They were not always adopted by that artist's successors. It was, therefore, not at Copenhagen, but at Rome, face to face with the masterpieces of antiquity, that Thorvaldsen found his true walk in art, and definitely adopted it.

When Thorvaldsen arrived in Italy, the revolution of ideas had been accomplished. It had set in, on the Peninsula, towards the middle of the seventeenth century; in the eighteenth it was encouraged by Mengs, a German settled at Rome; and Winckelmann confirmed its triumph. By a fortunate coincidence the discovery of Pompeii and Herculaneum aided this great movement. Winckelmann, who, before he went to Italy, had deeply studied the antiques in the German museums, was imbued with the beauties of the Greek language, an admirer of Sophocles and Demosthenes, and passionately attached to Homer and Hesiod. At the moment of his arrival in the country which promised him infinite enjoyment in art and erudition, antiquity was uprising from the ashes and the lava which had preserved it, and about to show itself nude and living to the enraptured gaze of the enthusiast.

Winckelmann's writings upon the antique have long been well known. The considerable influence which they exercised upon artists undermined the taste for mannerism, and diverted it towards the severe beauty of Greek art. If they had no other merit these writings would, in consideration of this, be worthy of the respect of all persons of sound judgment; but as they have produced less fortunate results in painting than in sculpture, they have lost some portion of the credit in which they were held at the beginning of this century.

A share in the blame of this circumstance may be imputed to the excess of zeal of certain artists, who, confounding the letter with the spirit, have gone far beyond Winckelmann's

ideas, even to substituting a servile copyism of the relics of antiquity for an enlightened study of nature. These artists have produced nothing but imitations.

The learned German had said :—"Discussion of the arts as practised by the Egyptians, the Etruscans, and other people, serve to extend our ideas and rectify our judgments ; the examination of Greek art brings our conceptions back to the true, and serves as a rule whereby to judge and to operate." (Winckelmann, vol. ii. book 4, ch. 1.)

We derive just and wise teaching from his pages. The great admirer of the Greeks believes that they possessed the truth in their art, and when he describes the way in which they trod, he gives utterance to precepts which have a lofty bearing. Whence came the incontestable superiority in statuary of those Greek artists who were so richly endowed with the natural qualities that enabled them to feel and appreciate beauty ? Before all, from the daily study of the nude. "The gymnasium and other places in which nude young men wrestled, and took part in other games, were the schools of the plastic art. There the artists might study the finest development of the human form, and, their imagination quickened by the daily sight of the nude, had beauty always present before it. In Sparta young girls, also unclothed, or nearly so, were trained to wrestling." (Winckelmann, vol. ii, book 4, ch. 2.)

The Greeks, though they had nude nature always before their eyes, did not content themselves with merely copying it, they made selections from its detail so as to compose an harmonious whole, superior to each model taken separately. "They knew how to eliminate from their figures all the personal affections which turn our minds away from the spirit of the true Beautiful. This choice of beautiful portions, and their harmonious construction in one figure," remarks Winckelmann, "produced *Ideal Beauty*, which, consequently, is not a metaphysical idea."

At the present time the idealist doctrine is extensively contradicted, and yet, if it does not insist upon it as an absolute truth, we see that it does not prescribe the study of beautiful nature, which still remains its primary source.

The research of the beautiful in nature, and the creation of the ideal, do not constitute the entire æsthetic of the Greeks. The artist who adheres to their precepts ought also to prize *expression* and *action*. "In teaching the doctrine of beautiful forms, it is essential to combine with it observance of decency in gestures and in attitudes, because in that consists a portion of their grace." (Winckelmann, vol. ii, book 4, ch. 3.)

Moderation must be observed as strictly in expression as in action ; for if beauty, like limpid water drawn from a pure spring, admits of no admixture, expression must show itself only up to the point at which it does not alter the features of the face ; and by the same rule the movement of the limbs must never be so abrupt as to break the harmonious equilibrium of the body.

Such is the essence of Winckelmann's doctrine. Thorvaldsen is one of the artists who applied himself with entire faith to putting these theories into practice, and he may be said to be, in sculpture, their most true and complete expression. It is impossible to separate his work from the doctrine which, so to speak, gave it birth.



ACHILLES AND PRIAM.

CHAPTER II.

THE THEORIES OF WINCKELMANN AND THORVALDSEN.—FIGURES OF STRENGTH : “JASON,” “MERCURY,” “VULCAN,” “HERCULES.”—FIGURES OF YOUTH : “BACCHUS,” “GANYMEDE,” “LOVE,” “APOLLO,” “ADONIS.”—FIGURES OF GODDESSES : “VENUS,” “THE THREE GRACES,” “PSYCHE,” “HEBE,”—THE STATUE OF “THE YOUNG DANCER,” AND THAT OF “HOPE.”—THE ÆGINETAN MARBLES.



ADONIS.

THE works of Winckelmann, which were to exercise so considerable an influence upon the future of the Arts, remained for a considerable time almost unknown to artists. The principles set forth by the learned writer were at first appreciated only by archæologists ; but when by degrees they had worked their way outside of that restricted circle, they brought about a complete revolution in ideas. David imported them into France, on his return from Italy, and they were all the more readily welcomed because the study of the Republican institutions of Greece and Rome was in favour just then, and popularity for everything which recalled them, either in political forms or in art, was secure. Canova, whose genius was ready and supple, appropriated to himself a certain appearance of antique art ; he soon became the most celebrated sculptor not only

in Italy, but in Europe; and his fame increased when the Empire, in its turn, evoked recollections of the Rome of the Cæsars.

When Thorvaldsen arrived in Italy the revolution was accomplished; but it is not to be supposed that the artist merely yielded to the guiding impulses of the ideas with which the atmosphere in which he now found himself was impregnated: he was actuated by a personal sentiment, when he at once applied himself to the study of the finest, most severe monuments of Greek art; and if he entered into the general movement, it was to take a part in it special to himself, and which he only has filled.

Circumstances were favourable to him. The young Dane had hardly taken the first steps in the cause which was destined to be so illustrious, when he met a fervent disciple of Winckelmann. No doubt he owed much less to the wise counsels of this friend than to the correct bent of his own intelligence, but his modesty led him to place respectful confidence in the ability and knowledge of Zoëga. Thorvaldsen was strongly encouraged by the learned archæologist in his enthusiastic admiration for the grand style of antique statuary, and abandoned himself unreservedly to his inclination, thenceforward pursuing resolutely the course which was to lead to the complete development of his genius.

At Rome he found a vast field open to investigation, and innumerable models for his studies; in spite of the destroying hand of time, of civil wars, of barbarous invasions, of devastation, Rome had remained the inheritor of antiquity. Searches made in Italy, explorations pushed even into Greece, were daily adding new riches to those already in the possession of the Eternal City.

Before he thought of producing any original work, Thorvaldsen endeavoured to familiarize himself thoroughly with the style of the Greek artists, and the "works of strength" attracting him principally, he took for the model of his first important copy, one of the Dioscuri of Monte Cavallo, the *Pollux*, which he executed with a sort of religious fidelity. Madame de Stäel has

said—"Received emotion ought to transform itself into ourselves, and the truer this emotion is, the less it inspires a servile imitation." Thorvaldsen proves the justice of this remark. Under the profound impression of his study of this antique, he produced the *Jason*, a statue so striking, in the pride of its bearing, and in the severity of its style, that it is difficult to believe it is the first work of a young artist.

"When *Jason* appeared," says Pindar, "everybody was struck with astonishment. The people believed they were looking at Apollo, Bacchus, or Mars." Canova had taken Apollo for the type of his *Theseus*; to represent *Jason*, Thorvaldsen selected the more athletic figure of the god Mars. The hero wears long floating hair, such as he had, according to the poet, when he entered Athens the first time; his locks escape from under his helmet in thick curls; his form is that of full manhood; his noble attitude recalls that of the Hercules in an antique mosaic in the Villa d'Albani, which was discovered in 1760.

The Greeks gave more expression and movement to the heroes than to the gods. According to their principles, the sublime serenity of the divinity did not permit alteration, but the artists might animate human faces. "In the representation of heroes, that is to say, of men to whom antiquity attributed the highest dignity of our nature, the ancients went even to the limits of divinity, but without stepping beyond them, and without confounding the subtle difference of these two natures." (Winckelmann, vol. ii, book 4, ch. 2.) The *Jason* is the application of this precept.

Among the Greeks, the figures of the gods answered to preconceived ideas; the admirably equipoised imagination of that people did not bring forth monsters, such as have been produced by the idolatries of the East; it conceived, on the contrary, the perfect and superhuman beauties which were admitted by their dogma. These figures expressed the inspiring thought not only in the face, but from head to foot. When Thorvaldsen represented the divinities, he conformed, rightly, to the Greek tradition by observing the passiveness of the antique, of which Winckelmann says: "As the ancients had raised themselves by

gradation from human beauty to divine beauty, this last degree was reserved to beauty *par excellence*." And he adds: "The process of making a god of a hero is effected rather by suppression than by addition; that is to say, it consists of gradually fining down angles which are too abrupt, and too prominent by nature, until the entire form has been carried to such a point of fineness of execution that it appears as if the spirit alone had wrought it." At the same time, however, Thorvaldsen strove not to lose sight of nature, and in the greater number of his statues a most scrupulous anatomical study of the living model is apparent.

In his *Mercury* he has composed a work, in which the real and ideal are mingled, by following with wise moderation the system of deification of human forms. This work, one of the finest pieces of modern sculpture, might be placed beside the antiques without great disadvantage. "*Mercury, the Murderer of Argus*," said Naylor, with great truth, "is the happiest possible choice of the fine forms of nature at the age of thirty years. It resembles in character and in proportion the famous Greek hero, known as the *Fighting Gladiator*." In creating such a work, Thorvaldsen had, in fact, begun by copying nature; we have seen that the *pose* of the figure was suggested by a street porter whom he saw by chance in the Corso. The porter has become a god, thanks to the exquisite choice of forms, refined with discretion which has never failed to preserve their truth; and to the nobility which characterizes the expression of the face. The brow and the look of Mercury do not reflect human cunning, but divine intelligence. The action, or to speak more exactly, the preparation for action, is sufficient to give movement and suppleness to the torso and to the limbs; but it is subdued, and reveals a god who can act with power and effect.

In the statue of Mars, the muscles are more accentuated; it was intended to give the God of War an aspect of greater exterior strength than that of Mercury. In both divinities the characteristics of youth are combined with those of virility. Mars and Mercury are beardless, and the short curled hair hangs over the brow of each.

The statue of Vulcan belongs to the age of complete virility. Sometimes, but more rarely, the ancient artists have represented Hephæstus with the features of youth. But we know that the Greek gave to the divinities of virile age a certain irresistible character, so that we recognize them at once by the features of their faces, and the set of the hair and beard. The face of Vulcan bears the imprint of the calm force which belongs to the smith who was the son of Jupiter; his thick beard and bushy hair recall the King of the Immortals; his head is covered with the *pileus* of the artisan; his tunic, according to the method always imputed to this god, incessantly occupied in hard work, is unfastened on the right shoulder, leaving the chest uncovered. The general attitude reminds us of that of an Hephæstus upon an altar in the Vatican.

As for the statue of *Hercules*, no one could judge it severely, who should bear in mind that when Thorvaldsen modelled it he was in his seventy-third year. This work is certainly inferior to its predecessors, though it is not destitute of the characteristic grandeur which marks the master hand.

The Greek sculptors saw two different figures in Hercules. One was that of the hero, detained on earth by his Labours, obliged to expend the strength of his arm in combating robbers and monsters; he is represented with starting muscles. The other is that of the demigod, henceforth partaking the rest and pleasures of the immortals; he has a smooth body, unmarked by the strongly defined muscles which tell of the strife of his earthly existence. Thus, the Farnese Hercules expresses the hero, while that of the Belvedere reveals the god. (Winckelmann, vol. ii. book iv. ch. 2.)

Thorvaldsen wished to represent Hercules as a man. He has not shown him in the brilliancy of his youth, as the Greeks did sometimes, with features which almost render his sex doubtful; so delicate that "his beauty resembles that which Glycera exacted from the man whom she should think worthy of her favours." He has, on the contrary, given his Hercules a robust and even heavy form; one is more conscious of the weight of the

Colossus than impressed by his strength, the hand which holds the club does not seem to seize it with vigour. Neither is the head a true rendering of that of the Hercules, tamer of monsters, to whom the Greeks always gave a low forehead, with coarse shaggy hair falling over the brow, as if to recall the tufts which grow between the horns of a bull." (Winckelmann, vol. ii. book iv. ch. 4.)

Among the figures of youth treated by Thorvaldsen, those of Bacchus, Ganymede, Love, Apollo, and Adonis offer very distinct characteristics.

The beauty of the Greek Bacchus is of a mixed character ; it proceeds from the combined forms of the two sexes, and sometimes seems to be taken from the eunuch type.

The ancient artists, who always represented this god in his youth, rounded his limbs so much as to give them quite a feminine elegance, and developed his lips like those of a woman. According to the fable, Bacchus was brought up as a girl, and Thorvaldsen, inspired by this tradition, has given feminine delicacy to his *Bacchus*. The god leans negligently against the trunk of a tree, and turns his head with a movement of soft languor, towards the cup which he lifts to his lips. His head is crowned with vine-branches, and his hair, raised up and knotted on the top of the head, falls again upon the shoulders in a fashion which belongs only to the two gods Apollo and Bacchus. The outline is soft and undulating, the torso has a voluptuous suppleness. The body has a feminine cast ; the muscles and the kneepans, which are hardly marked, are those of young boys.

This mixture of forms does not exist in the Ganymede ; he is a youth remarkable for the delicacy of his limbs, the slightness of his muscular development, the suppleness and roundness of his flesh. The son of Tros unites all the various beauties which nature can bestow on young boys. Thus he appears in Thorvaldsen's statues, and in the group where the artist has represented him bending before Jupiter metamorphosed into an eagle ; the young Trojan fills his office as cup-bearer to the god, for the first time, and the look of the eagle indicates the cause

of the incipient anger of Juno. This grand group is admirably proportioned, and finely executed.

The *Ganymede* is only an expression of idealized human beauty. In representing Love, the artist, according to the Greek principle, ought to strive towards a more elevated aim, towards a divine ideal. *Love Victorious* has all the graces of adolescence joined to excessive delicacy. Although there is in its form something of the mixed beauty of the Bacchus, it has greater elevation and more purity, it reveals a god of a superior order. The conqueror of the immortals and of men, leaning on his bow, is looking at the point of an arrow with an expression of almost cruel mischief and pride.

In the group of *Love and Psyche*, the form of the god is slight and firm: rendered more directly from beautiful nature. This composition is a masterpiece of grace and simplicity. In drawing from the same sources as the Greek masters, the sculptor has perhaps approached them more nearly than he could have done by simply imitating their works, and he has given all the originality of his personal talent to his figures. Psyche stands pensive before the cup of immortality; she hesitates to lift it to her lips; she dares not yet confront this vast unknown. Love exhorts her with tender persuasion, and smiles gently at the simplicity of the young girl. In this work there is something superior to the beauty of the forms: it is the extreme delicacy of the sentiment, and of the philosophical idea. Canova represented Love and Psyche as two beautiful forms grouped in an attitude of tenderness and soft languor; Thorvaldsen has done more than this, he has expressed a thought.

The figure of Apollo marks the attainment by the Greeks of the highest degree of ideal beauty; whose complete expression shines with a divine lustre in the Apollo of the Belvedere. To my mind, Thorvaldsen has not attained that ideal which he sought. The form of his *Apollo* has in it somewhat of the mixed beauty of the Bacchus, a less noble divinity; the figure lacks the distinction of outline which may be dispensed with in Apollo keeping the sheep of Admetus, but which belongs of right to the god of Parnassus.

There was no need to deify Adonis. The artist had only to copy natural beauty with his best skill, and to give the figure a simple antique attitude.

His *Adonis* is a young man, studied with scrupulous veracity from the most beautiful living models; with all the grace of youth, but without any fining down which could injure the purity, or compromise the noble simplicity of the figure. This work, which bears some analogy in its aspect to the *Apollo Sauroctonis* of antiquity, is entirely original in its execution. Thorvaldsen has borrowed from the Greeks the perfect outline of the head, the set of the hair, the repose of the attitude, the skilful balance; but the pensive countenance of the young shepherd, and the intense study of nature, lend to the marble the personal impress of the artist. No traveller who visits the Glyptothek at Munich fails to be vividly impressed, not only by the elegance and the correct style of this work, but by the profound feeling which animates it.

If we pursue the same comparative analysis of the female figures treated by Thorvaldsen, we shall still see the artist as the pupil of the Greeks, imbued with their principles, and applying with independent genius the precepts which guided those great masters.

In the expression of the beauty of form in their goddesses, the Greeks, as Winckelmann remarks, seem to have abandoned the distinctions which they observed in the case of gods and heroes. The face of each goddess preserves a special character, but the body, generally draped, is seldom distinguished by any other difference than that of age.

Venus and the Graces share the nearly exclusive privilege of being habitually represented nude, although it may be almost positively affirmed, that in the primitive days of Greek art the artists did not adopt that method. The Venus of Milo, which belongs to the most beautiful epoch of antique art, is not entirely divested of clothing.

When he was modelling his Venus, Thorvaldsen could not have had any knowledge of the statue which had been discovered at Milo in 1820, and taken to Paris immediately afterwards. But

he must have studied the Venus de Medicis, that of the Capitol, and that of Troas, and he seems to have been impressed by the more youthful beauty of the first. He has not given to his figure the attitude of modest embarrassment which characterizes the three antique statues ; but there is nothing in the beauty of the *Victorious Venus* of the Danish sculptor which could excite an equivocal thought. The admiration she demands is such as philosophers must feel, they for whom "Love is the colleague of Wisdom." The goddess is already resuming with her left hand the garment she had laid down upon a tree trunk, in order to appear before Paris. The right arm is drawn towards the body with a graceful motion, though somewhat wanting in freedom ; in the hand is the apple, the prize of the winner. The head, slightly bent, expresses satisfied pride and divine serenity in triumph.

Thorvaldsen has not generally given a large development of the bosom to his female figures. The outline of his Venus is of the most finished delicacy ; the movement of the limbs is graceful without affectation, the feet and hands are beautifully executed.

In the group of the *Three Graces*, Thorvaldsen seems to have been less happily inspired. The type of feminine beauty adopted by him, is not that which the Greeks generally selected from nature, and which combines strength and delicacy. By over-idealizing his figures, the artist has rendered them lanky. The countenance of each expresses the innocence of youth, and the virginal bosom is of the most finished delicacy, but the little-developed outlines of the lower portions of the body give a certain rigidity to the whole, and the profile has some lines which are almost angular.

In order to observe the precept of Mengs, who prescribed the pyramidal form for a group, the artist has had to incline the head and the torso of two of his figures ; the third, on the contrary, stands upright, and its attitude is stiff. The three sisters present themselves, one full face, the others in profile ; none is seen from the back. This arrangement does not allow the artist to charm our eyes by the simultaneous view of the female form under all

its aspects. Jean Gougon, Raphael, and the greater number of the ancient sculptors (see Seneca, *De Beneficiis*, 1, 3), appear, on the contrary, to have studied the opposite arrangement, which is certainly more effective.

In spite of many praises and much lofty approbation,—for the group inspired King Louis of Bavaria to compose a poem, in which he lauds the *Three Graces* of Thorvaldsen with enthusiasm, and severely criticizes those of Canova,—the sculptor was not fully satisfied with his work; and in 1842 he executed a second group. But Thorvaldsen did not attain in his old age the perfection which had eluded him in his youth, and the second work is even inferior to the first.

The attitude of the central figure is changed; the sculptor has endeavoured to give it greater ease, by placing the right foot only on the ground, while the left is raised. The slightly strained attitude of the second goddess is also changed. In order to get rid of the angular profile of the lower portion of the body, the artist has presented the figure on the right in three-quarter, indeed almost full face, and thus it does not sufficiently differ from the central figure. In short, notwithstanding the wisdom which dictated a second attempt, the group of 1842, though carefully finished, is inferior to the first in delicacy of workmanship. In both compositions the forms of the goddesses are deficient in fulness.

A slight and delicate body is quite appropriate to the extreme youth of Psyche. This charming figure has been twice treated by Thorvaldsen; at first in a group of which I have already spoken; afterwards, in a pretty statue which represents the gentle victim of the wrath of Venus bringing back from hell the box which Proserpine has given her. She pauses, thoughtful; her drapery has fallen below her waist, leaving all the upper portion of the body nude. With a gesture of artless curiosity the young girl puts her hand to the lid of the box, but she hesitates. Nothing could be more refined than the figure and the action, it is a graceful creation without any straining for effect.

Hebe has been represented twice by Thorvaldsen. The young

goddess is arrayed in a double robe ; in the first model, the garment, unfastened on the shoulder, leaves the left breast bare ; the drapery is elegant and plain. But the nudity of the breast was regarded as a fault ; and when, ten years later, Thorvaldsen modelled a varied repetition of the first statue, he covered the bosom completely, in order to express more correctly the modest grace which befits the goddess of youth.

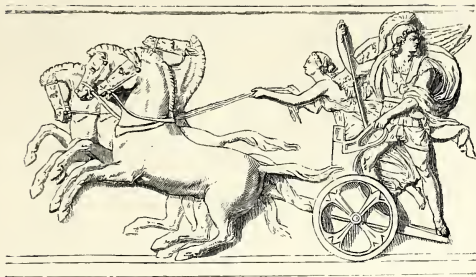
Among Thorvaldsen's female figures there is one charming statue. It is a young girl, whose tunic, slipping off the right arm shows a scarcely budding breast. With an artless gesture she lifts the two sides of her robe, and begins to dance ; her hair is gathered up, and simply knotted on the top of her head. This composition is delightfully bright and fresh ; and it is a thoroughly characteristic work ; the artist has put into it all the originality of his genius.

The statue of *Hope* is, on the contrary, a completely archaic work ; a skilful and deliberate imitation of the most ancient Greek art. The attitude of the goddess is impassive ; with one hand she holds forth a flower about to shed its seed, with the other she gathers a fold of her long tunic ; this action conforms to the antique tradition. The severe lines of the draperies under which the body is discreetly but powerfully defined, the placidity of the face, the admirable purity of the features, the hair falling in long curls upon the shoulders, the brows girt with a wide band forming a diadem, everything in short, in this composition recalls the hieratic prototype admitted by Greek antiquity, and proves the depth of the studies which the sculptor had made for the restoration of the marbles from *Ægina*, some time before he began to model the *Hope*.

The marbles of *Ægina*, which adorned the front of the Temple of Panhellenic Jupiter, appear to belong to a period of transition between two epochs. In the first, which is hieratic, the figures are motionless, like the statue of *Hope* ; in the second they borrow motion and variety from human life, when they represent it, without loss of gravity. Thus it has been said by M. Viardot, in his *Musées d'Allemagne*, that "the statues of *Ægina* adhere to dogma by the immobility of the faces, while they belong to

art by the action of the limbs. The Greek and Trojan heroes have the heads of gods, and the bodies of athletes."

The assiduous labour which Thorvaldsen lavished for a whole year upon the marbles of Ægina, this hand to hand struggle, so to speak, with Greek antiquity itself, had a considerable influence upon the complete development of his talent. Its traces are distinctly visible in the works which belong to a subsequent epoch; in the statues of *Hope* and the *Young Shepherd with his Dog*, and in the group of *Ganymede with the Eagle*.



PORTION OF THE FRIEZE "THE TRIUMPH OF ALEXANDER."

CHAPTER III.

HEROIC AND MYTHOLOGICAL BAS-RELIEFS.—ANACREONTIC SUBJECTS.—"THE SHEPHERDESS WITH THE NEST OF LOVES."—"THE FOUR AGES OF LOVE."



HEBE.

THORVALDSEN'S superiority in the art of bas-relief appears to be undisputed. His great frieze, *The Triumph of Alexander*, would suffice of itself to constitute the fame of a master. When the artist commenced this vast composition, it is probable that he had not seen the mouldings of the bas-reliefs of the Parthenon. The marbles were brought to England from Greece only in 1814; but the first drawings had been made in 1674, as Stuart and Landon tell us, in their "*Antiquities of Athens*," by a Flemish artist employed by the Marquis de Nointel; they had been reproduced several times, and there is no doubt that the sculptor drew his inspiration from them.

His imitation was not, as jealous artists have asserted, servile, on the contrary, it was completely independent, as may be seen in the groups of Macedonian horsemen,

which remind us of the Athenian horsemen in the Panathenian processions. The dress of the greater number of the latter is composed of the tunic and the chlamys, which the Danish artist has rightly assigned to the warriors in Alexander's suite; while he has also clad them in cuirasses. The attitudes of these horsemen, either in urging or restraining their horses, are skilfully varied; and they all exhibit the same style of antique workmanship which characterizes the action of the horses.

In the representation of so important an historic scene as the entry of Alexander into Babylon, the artist has adhered, as closely as the dimensions of a frieze would permit, to the narrative of Quintus Curtius. Though it was not possible to give the walls of the city such an elevation as that recorded by the historian, he shows them crowded with the inhabitants, who hasten to salute their new king. Alexander, as Quintus Curtius relates, is seated in a chariot, accompanied by his guards, and followed by his army. Victory, standing beside the hero, holds the reins, and another allegorical figure, that of Peace, presents an olive branch and a cornucopia. In all that portion of the frieze which displays the Babylonians coming to meet their new masters, the narrative of the historian is faithfully rendered by the sculptor.

"Mazias," says Quintus Curtius, "went to meet Alexander as a humble suppliant, with his grown-up children, that he might offer him the keys of the city, and his own person. Bagophanes, the keeper of the citadel and of the treasury of Darius, that he might not be outdone in zeal by Mazias, had had the conqueror's way strewn with flowers and wreaths, and altars raised at either side, whence arose the smoke of incense and a thousand perfumes.

"In his train were rich gifts; herds of cattle and of horses, lions and leopards; then came the magi, chanting their national hymns. Behind them came the Chaldeans, and the poets of Babylon; also the musicians with their instruments. The duty of the latter is to sing the praises of kings, that of the Chaldeans is to explain the courses of the stars and the periodical revolutions of the seasons."

Quintus Curtius is, I believe, the only historian of antiquity who has narrated this great event. Although he frequently mingles truth and fable in his works, it is to be presumed that in this instance he has taken the details of his description from some Greek historian, whose writings have not reached us. However that may be, Thorvaldsen preferred to adhere to the narrative of the Roman historian, rather than to compose a fancy sketch.

The Danish artist's reliefs in this frieze are more prominent than those in the *Religious Procession of the Athenians*; but it may be remarked that there is considerable variation in the thickness of the decorations of the Parthenon. The rapidity with which Thorvaldsen had to execute his frieze in the first instance, obliged him, as I have already said, to neglect perfection in its details. The work was to be placed at such a height that the artist's chief solicitude was necessarily directed to the attitudes of the personages and the general harmony of the composition. But when he sculptured the work in marble, he not only repaired all the negligence of its first execution, but made very judicious alterations in several of its parts.

In the Museum at Copenhagen there are four different models of the principal figure, Alexander on his triumphal car. In the first, the hero's attitude resembles rather the style of a painting by Lebrun than the beautiful simplicity of the antique bas-relief. There is more of arrogance than of noble pride in the *pose* of the triumphant conqueror, who holds his lance aloft with his right hand, while the left rests upon his hip. The artist was dissatisfied with this figure, and changed it almost entirely. The second model,—which was executed in marble for the Duc de Sommariva,—shows the conqueror leaning with his left hand upon the car, and turning his head towards his army. In a third, he leans on the car with the right hand, and also turns his head. Finally, in the fourth, which is more simple and successful than the preceding three, Alexander is represented as looking straight before him; and has the same action of the head and neck which we find on all his medals. The hair, raised upon the forehead, falls on either side in waves, after the fashion adopted by the ancients

to represent the conqueror who called himself the son of Jupiter Ammon.

Thorvaldsen delighted in treating the subjects of the heroic days of Greece. He was utterly ignorant of the language of Homer, but the greatness of the poet, which does not consist in pomp of expression only, but in elevation of thought and force of action as well, struck his mind forcibly. No doubt the beauty of the language was hidden from him by its translation, but all the fulness of the drama was left to his comprehension, and the artist interpreted the poet with such simplicity and vigour that it may be said that no one, Flaxman excepted, has better understood the immortal singer of the *Iliad*.

The *Carrying away of Briseis* is the first scene which he has represented. Achilles, his heart swelling with resentment, yields to the command of Agamemnon. "The heralds stopped short, troubled, and full of respect for the son of Peleus." (*Iliad*, i. 331, *et seq.*) He orders Patroclus to deliver up to them "the fair young girl, who follows them grieving," but he turns violently away, taking gods and men to witness of the outrage.

The Homeric inspiration is still more striking in a bas-relief of smaller dimensions, *Hector and Paris*. "Hector arrives, (*Iliad*, vi. 318, *et seq.*), holding a spear, whose point, surrounded by a golden circle, throws out light on every side. In the nuptial chamber he finds Paris, engaged in preparing his arms; he is polishing his buckler, his cuirass, and his unbent bow.

Hector addresses him in bitter words: "The people perish in the plain around the ramparts, and it is because of thee that war and its fury surround them. Paris, wouldst thou not overwhelm with reproaches him whom thou shouldst see holding himself aloof from the murderous strife?"

"Draw near, O Hector," said Helen to him, "rest here, upon this seat, thou who hast so long borne these fatigues because of me, unhappy woman that I am, and because of the fatal error of the frivolous Paris."

Hector of the glittering helm replies: "Command me not to be seated, I cannot obey thee. My sole desire is to defend the Trojans, who, no doubt, already murmur at my absence."

The hero, sturdy and proud as an oak, remains motionless; he fixes a stern look upon his brother, who seems ashamed of his inaction. The valour and the virtue of Hector, the weakness of Paris and Helen, are expressed with such energy and delicacy, that this bas-relief does not yield either in vigour or in beauty to that which represents *Priam entreating Achilles to restore to him the body of his Son*.

Thorvaldsen composed a repetition of Hector and Paris; but the second model, in which there were some changes, is not equal to the first. In order to follow with greater fidelity the text of Homer, in which Helen is seated in the midst of her women, and directing their work, he has added two figures: they are two women, placed behind Paris, and who seem to mock his weakness. The artist, by going farther than the poet, has certainly overshot his mark. In the *Iliad*, Helen may very well reproach her ravisher with not being a valiant warrior, but her attendants would not have dared to turn the prince into ridicule by offering him a spindle. The addition of these two figures, and the inappropriateness of their attitude, by taking away from the composition a portion of its truth, deprive it of the grandeur and simplicity which made it a first-rate work. The ancients, it is true, less scrupulous from this point of view than the moderns, were chiefly anxious about the explanation of the scene, frequently to the detriment of consistency. In the greater number of Thorvaldsen's bas-reliefs, the personages speak by their attitudes, and any further explanation by the sculptor is unnecessary. The clear-sighted artist never made a second mistake of the kind.

One of the most touching scenes in the *Iliad* is that which takes place at the Scæan gate, between Hector and Andromache, (*Iliad vi., 237 et seq.*). The hero, departing to the fight, meets his wife attended by only one woman, who carries the young Astyanax. After he has taken a tender leave of Andromache, Hector stretches his arms towards his son. The child, frightened by the glitter of the brass helmet, and its bushy plume, throws himself, screaming, upon the bosom of his nurse. The father and mother exchange a smile, then immediately Hector removes

the glittering helmet which covers his head, and lays it down at his feet. He embraces his beloved son, and in these terms implores Jupiter and the other gods: "Jupiter, and all you immortal gods, grant that my child may be like me, illustrious among the Trojans! Make him strong and brave, that he may reign and command in Ilium, and that one day men may exclaim, when they see him return from the combat, he is even more brave than his father!"

Hector, who raises his son up in his arms while he invokes the gods, is bent backwards; Andromache, with a gesture of loving sadness, leans her forehead against her husband's breast. Paris, armed for the fight, comes to join his brother. "Even as a proud courser," says Homer (*Iliad* vi., 506, *et seq.*), "after having been kept long in the stable, breaks his bonds, strikes the earth with his hoofs, and rushes across the plains to bathe in the current of a fair river; with haughty bearing, up-lifted head, and waving mane spread upon his shoulder, full of trust in his strength, in his beauty, he flies to the pastures which he loves, and where the young mares graze: so does the son of Priam, like the day-star, clad in glittering armour, rapidly descend the heights of Pergamos."

Thorvaldsen, who conceived Homeric scenes with such grandeur and correctness, found equal facility in expressing the graceful fancies of the lesser Greek poets. He took especial pleasure in the interpretation of Anacreon. Singularly enough the artist has given colossal proportions to the first subject which he took from the Odes; his group of *Love and Mars*. He intended to have added Venus and Vulcan to these two figures, but he renounced the idea, and at a later period he composed a bas-relief in which he represented the whole scene of the forty-fifth ode. "At the forge of Lemnos, the husband of the charming Cytherea forged with iron the arrows of Love. Cypris steeped the points in honey, Eros mingled with it bitter gall. Mars returned from the fight, holding in his hand a heavy javelin; he spoke contemptuously of the arrows of Love and their lightness. But the little god presented him with one of his arrows, saying, 'Take this, it is more weighty.' Mars took the arrow, and

smiled on the fair Cypris. Soon the God of War, sighing, said 'It is too heavy, take it back.' 'Indeed! since thou hast it, keep it!' replied Eros."

The artist, in his bas-relief, has conveyed perfectly the astonishment of the God of Battles, and the roguishness of Eros. Venus turns with a graceful gesture to look at Mars, while Vulcan goes on with his work.

The sculptor has as happily seized the meaning of the fortieth ode of Anacreon, *Love stung by a Bee*. Here the god ought to be an artless child, without any consciousness of the harm done by his arrows. He tells Venus "that he has been wounded by a little winged serpent;" and his mother answers him: "If the sting of a bee can hurt thee so much, judge by that of the sufferings they endure whose hearts are pierced by thine arrows."

In another work it is the implacable ruler of the world, the malign and cruel god, who has come to Anacreon. The artist has interpreted the third ode by a fine and expressive composition. He represents Anacreon seated, near him is his lyre, and the thyrsus and amphora of Bacchus. The old man dries and warms the dripping child, who looks at him with cold cunning as he strikes a dart into his breast. The antique grace of the bas-relief is in perfect harmony with the subject; and the philosophic thought of the Greek poet, whom Plato called the Wise, is perfectly expressed in this delicate work, which is, in my opinion, the most pleasing of the Anacreontic compositions.

Love made Captive by the Graces is also a charming subject. The god, whose hands are bound, is made fast to a tree by bands of roses. The three sisters, extended upon the grass, are playing with his arrows. But Love is so little offended by their mockery that he remains a quiet prisoner, and makes no effort to set himself free. Indeed, according to the thirtieth ode, when Venus, informed of her son's captivity, hastens to rescue him, liberated Love declines to quit the company of the Graces.

Thorvaldsen's erotic bas-reliefs are very numerous; but in all these works, even the least important, there is no licentious

meaning. One or two hardly finished compositions, representing Satyrs and Bacchantes, in imitation of the figures painted on Etruscan vases, are perhaps rather coarse, but with that admission all is said.

In his lightest as well as in his gravest works, the artist seems to have been always as intent upon the thought as upon the form, and thus he most frequently succeeded in giving his compositions a serious grace, and never enfeebled them by affectation. This observation is as true of the bas-reliefs as of the statues.

The Shepherdess with the Nest of Doves is a charming invention. The young girl finds herself confronted by every shade of the tender feeling, from Faithful Love, behind which Passionate Love springs into flame, to Fickle Love, which flies away. This composition was suggested to Thorvaldsen by an antique fresco discovered at Pompeii, in the house called Homer's (Casa Omerica). In this painting, a young girl holding a nest, looks with pleasure at three children who have just come out of the egg. The Campanian artist no doubt wished to represent Leda contemplating her three children, Helen, Castor, and Pollux. Though Thorvaldsen's work has a certain analogy with the antique in the character and style of the figure, the thought is not the same, and the execution is quite different. The Pompeian picture is reproduced in the *Real Museo Borbonico*, vol. i. pl. xxiv.

A fresco at Stabies suggested to the sculptor his bas-relief of the *Ages of Love*. In the antique painting, the *Market of Loves* (*Real Museo Borbonico*, vol. i. pl. iii.) the figure of the woman sitting is common, but the Erotes, sons of Mars, Jupiter, or Mercury, have distinct characteristics. Thorvaldsen has developed these data, and represented, with much delicacy and humour, the entire philosophical history of the great passion which reigns over humanity. To childhood, Love is the unknown who piques curiosity. The little girl questions him by an artless timid glance. Soon the maiden makes him the object of her modest worship; then passion bursts forth, rapidly followed by disenchantment; Love's wings droop. The god sits like a conqueror upon the shoulder of a young man, he overpowers him with his

weight; and when, afterwards, the old man calls him with a quivering voice, the mischievous child flies, mocking those who invoke him.

The bas-reliefs of Thorvaldsen are of infinite variety. To pass from Homeric compositions to works of much lighter inspiration, seems to have been mere recreation to the mind of the great sculptor. I have endeavoured to bring out the different characteristics of many productions which bear witness to his wide comprehension of all that is beautiful, and the great fertility of his active genius. It has been given to few artists to unite grace and strength in so high a degree, and to know how to utilise those qualities in the service of so fertile an imagination.



REBEKAH AND ELEAZER.

CHAPTER IV.

THORVALDSEN AS A CHRISTIAN SCULPTOR.—“CHRIST AND THE TWELVE APOSTLES.”—THE FRIEZES.—THE FRONT OF THE FRUE KIRKE AT COPENHAGEN.—FUNEREAL MONUMENTS.



THE CHRIST.

THE religious works of Thorvaldsen, which are almost all collected in the Frue Kirke at Copenhagen, have given rise to different opinions, although their severe style has been generally admired. The greater number of the pieces were modelled at Rome, and the artist had not finished the first sketch before his adversaries endeavoured to show that his talent would be inadequate to the expression of Christian ideas.

At that epoch, the school known as that of the *Nazarenes* flourished in Italy. The imitators

of Overbeck, had carried the tendencies of their master to an exaggerated point. Overbeck, in studying Raphael, the pupil of Perugino, had allowed himself to be influenced by his per-

sonal feeling towards Fra Giovanni; but his imitators went back as far as Giotto, and in order to reproduce the simplicity of their model they actually borrowed his processes of painting. Thorvaldsen could not pretend to the approbation of that school, which indeed strongly opposed him, and loudly declared him to be deficient in the religious sentiment. On the other hand, the Reformed Church, which repudiates works of art in her temples, accepted the Christian figures of the Danish sculptor, as, in their austerity, the severest artistic expression of Revelation.

On entering the great church at Copenhagen, the beholder is deeply impressed by the imposing aspect of the colossal Christ, surrounded by of His twelve apostles.

The Christ of Thorvaldsen is as beautiful as Raphael's, or Leonardo's. The Saviour's hair is parted in the middle of the head, according to the Nazarene fashion. The general character of the statue is not, however, in perfect harmony with that of the face. The Man-God is standing up, and one wonders to see that gentle head, so pure and delicate of outline, united to a chest like that of Hercules. The powerful arms of Jesus are stretched out with a loving gesture, as though He called to Him all those who suffer and need relief; but His strong legs hold the Master of the World firmly to the earth, and the beholder asks if this can really be the slender form which glided over the surface of the waters.

The *Christ* is placed before the door, the Twelve Apostles stand in two lines, in the nave. St. Peter and St. Paul are close to their Divine Master; on the right of the Saviour, after St. Peter, come St. Matthew, St. John, St. James the Less, St. Philip, and St. Judas Thaddeus; on his left, after St. Paul, come St. Simon Zelotes, St. Bartholomew, St. James the Greater, St. Thomas and St. Andrew.

The artist has given a distinct character to each of these figures: St. Peter expresses faith, St. Paul evangelical charity; there is more of gentleness and love in the features of St. John: those of St. Simon bear the impress of austere resignation. Nevertheless the attitudes, the arrangement of the

draperies, and the mingled beauty and severity of the types give to the Apostles the effect of philosophers and sages rather than saints and martyrs.

The *Angel of the Baptistry* has a more Christian aspect. The sacred serenity of the face has in it something ecstasitic, a true expression of the religious sentiment. The angel kneeling in the centre of the nave holds a large vessel, in the form of a shell, intended for holy water.

These great works do not compose the whole of the interior decoration of the Frue Kirke. Behind and above the altar is placed the frieze which represents *Jesus going up to Mount Calvary*, a well-arranged composition, though somewhat feeble in execution; along the side aisles, are placed two other friezes, the *Baptism of Jesus*, and the *Institution of the Lord's Supper*; finally, above the poor-box, there is a small bas-relief, *Christian Charity*, and as a pendant, *The Guardian Angel*.

When Thorvaldsen executed the model of the *Lord's Supper*, people at Copenhagen were at first astonished and almost scandalized at the very unusual composition of this frieze, in which the Saviour is represented standing with the Apostles, all kneeling around him, as if the institution of the Eucharist had taken place after the Master and the disciples had risen from the table. But they were soon reconciled to this new idea, which contains nothing absolutely contrary to the traditions of the Church.

The great door of the church is surmounted by a frieze, the *Entry of Jesus into Jerusalem*; and the frontal is composed of an admirable group in terra cotta, the *Sermon of St. John the Baptist*. Following the wise example of the Greeks, who thus procured a greater play of light and shade, Thorvaldsen did not content himself with sculpturing the front in half round relief, but composed it of entire figures.

Thorvaldsen's work is eminently characteristic of the Biblical scene which it represents. The subject was congenial to the habit of the artist's mind. It was not God Himself whom he had to portray, but only the prophet who announced God. The hour

of strife and of martyrdom has not yet come, Christianity exists only in the depths of the Precursor's thought.

The *Sermon of St. John*, a complex work, deserves attentive examination. The character of the figures, the ideas which they express, their opposition to each other, harmoniously assist the general ordering of the composition. In the centre is the Baptist; his *pose* is noble and natural. He stands upon a rock, raised above his audience; he speaks, and points to Heaven with his lifted hand. It is not by fiery eloquence that he seeks to persuade; his speech is simple, because it announces the Word of Truth.

The conviction which is taking hold of his hearers is expressed in the different attitudes of each. It is profound in the man who stands close by St. John, and who meditates while waiting for baptism; it is simple and spontaneous in the women; irresistible in the youth, who already displays impatient fervour. The doctor, accustomed to discuss arguments, is more rebellious against the new ideas; he yields only to mature reflection. The Pharisee protests in his pride against words which astonish but do not touch him; while the hunter, whom chance has led to the spot, gives way unrestrainedly to his simple emotions. His dog occupies the attention of two children; and the last personage of the assembly, a shepherd, looks on at the scene with indifference. To my mind, the most beautiful portion of the composition is a group of two figures on the right of St. John. A young man, already converted, leans upon the shoulder of his father; looking at him and observing with an indescribable expression of gentle, pious joy the impression which the words of the Precursor are producing upon him. The father lifts up his manly head, he seems struck with astonishment, and one feels that presently he will say, like Corneille's Pauline, "I believe, I believe; I am undeceived."

In the whole of this work, the emotions of the soul are impressed upon the faces of the hearers more deeply than at all usual to the Greek style. The disposition of the frontal is admirably harmonious, the personages, standing, bending, sitting, lying, differ in age, figure, and costume; and according to the

precept of Mengs, they form a pyramid, though their heads are not placed upon a regular line, which indeed would have been unnatural and monotonous.

Two personages, who were to have had a place in this great composition, have been suppressed ; one is a Roman soldier, listening ; the other is a Jew, seated. Though both those statues are fine, it is not surprising that Thorvaldsen should have laid them aside ; he could not indeed have added them without breaking the harmony between the exterior lines which form the general outline of the frontal. As it is, the *Sermon of St. John* is an excellent work, the figures are true in feeling, the composition is learned and happy ; and there is added to these qualities a correct expression of the grand thought which ought to animate the scene.

That the character of Thorvaldsen's work was rather philosophical than Christian is strikingly manifest in the greater number of his sepulchral monuments. For example, in the tomb of the Duke of Leuchtenberg. Eugène de Beauharnais, step-son of Napoleon I., Viceroy of Italy, maintained his devotion to the Emperor through evil as steadily as in good fortune, and refused to purchase the throne, which the Allied Sovereigns offered to guarantee to him, at the price of treason. The monument erected to his memory in the church at Munich, represents the prince in the act of quitting the earth to descend into the tomb, upon whose gate is inscribed his device, *Honour and Fidelity*. He wears the Roman costume ; he has laid aside his helmet and his cuirass, he retains only his trusty sword. The left hand is placed upon his heart ; with the right he gives to the Muse of History the sole possession left to him, his crown of laurel. On his left stands the Genius of Death, supporting the Genius of Immortality. There is nothing especially religious in this composition, but there is a grand expression of a noble sentiment.

The absence of the Christian idea is not less striking in the fine marble placed upon the tomb of Prince Potocki, in the Cathedral of Cracow, on which the young hero is represented, in antique costume, much as Marcus Aurelius might have been.

The artist comprehended the Catholic idea in his composition

of the mausoleum of the illustrious defender of the Church, Cardinal Consalvi. But the monument in St. Peter's to Pius VII., has pretensions to strength and grandeur which are little in accordance with Christian humility, and it is remarkable, like the tomb of the Duke of Leuchtenberg, for a sort of compromise between the Catholic dogma and mythology. This was an exaggerated consequence of the doctrines of Winckelmann, which the artists of that epoch were pushing to a mistaken extreme. M. H. Delaborde remarks, in his *Études sur les Beaux-Arts*, that Canova had symbolised Grief, Benevolence, and Moderation in the tombs of Clement XIII., and Clement XIV., under half-clothed and almost Pagan figures. Thorvaldsen, having to represent Wisdom and Strength, had recourse also to the suggestions of Paganism. The Greeks adored those virtues in Minerva and Hercules; the artist limited himself to appropriating their types to Christian belief.

Wisdom bears the ægis upon her breast, but the head of a cherub is substituted for that of Medusa; the helmet is replaced by a crown of laurel, and the book of the Holy Scriptures serves as a buckler for the Christian Virtue, who, however, retains the symbolic owl.

As it was impossible to transform Hercules so that he might figure in the second statue, he is replaced by Iole, draped in the lion's skin, which covers her head and falls on her shoulders, but disdaining mere force, she treads the club under foot, and crosses her arms on her breast in order to express by that attitude her confident resignation to the will of God.

The Genius of Pagan myth figures frequently in the numerous bas-reliefs which Thorvaldsen modelled to be placed on tombs, while he rarely employs the symbols of the Christian faith. Some of these bas-reliefs might appropriately adorn Roman mausoleums, for most frequently the sole religious thought which they express is the immortality of the soul. The monument to Baroness Chandry is an exception. It represents a woman who fervently presses a cross to her breast as, draped in her winding-sheet, with her head thrown back, she springs towards Heaven, rising into the air with the lightness of an impalpable form.

Thorvaldsen had been brought up in the Lutheran faith ; at Rome he lived in the midst of Catholicism. It is well known that at that time all faiths were shaken. The mind of the artist was affected by the general uncertainty, and he retained his indifference to the end. One of his friends remarked to him one day that his lack of piety must be an obstacle to his giving due expression to the religious sentiment in Christian figures. " Even if I were altogether unbelieving," replied Thorvaldsen, " how should that interfere with me ? Have I not represented the gods of Paganism well ? and yet, I don't believe in them."

In those words the sculptor has explained the character of his work. The admirable intellect with which he was gifted conceived them, but the feelings of the man had no part in their creation.

In his representation of the figures of Christianity, Thorvaldsen preserved his artistic creed ; he did not forsake his worship of severe beauty, as understood by the Greeks. One single trace only, one reminiscence of Gothic art, is to be found in his statues. The sculptors of the Middle Ages frequently produced good effects by rolling the borders of their draperies ; and these effects may be recognized in his statues of the Apostles. Was it the instinct of the man of the Northland which was awakened on this point ? I am more disposed to believe that he had found similar treatment in some antique works, and that his discernment led him to perceive the use he might make of it. In short, Thorvaldsen's style proceeds always, and before all things, from that of the Greeks, and he resorts even for the type of his Christian figures to the inheritors of those great masters, who, residing in Italy, were the first to reproduce Christ, the Virgin, and the Apostles, in mosaic. Similar works exist in the churches of St. Damian, St. Praxedos, St. Pudentiana, St. Paul, and Santa Maria Maggiore at Rome. The Danish sculptor was familiar with these Greco-Latin mosaics. No doubt the style of the Greek school of antiquity had degenerated in the hands of artists who had executed them ; but those artists, still intent on beauty, had not altogether lost the tradition of it.

It is needless to remark that a respect for fine form is not

an obstacle to religious feeling. But in order that the work may bear the impress of this sentiment, the man must communicate to it all the faith with which his soul is filled. Thorvaldsen could not do this, for he had not faith. He was, above all, intent on beauty: when his figures are animated, it is by philosophic thought; and his works are more satisfying to the mind of the thinker than to the piety of the Christian.



THE ARMS OF ACHILLES.

CHAPTER V.

THE ARTIST'S RAPIDITY OF CONCEPTION.—HIS SEVERE JUDGMENT OF HIS OWN WORKS.—HIS FIRST IMPULSES TEMPERED BY REFLECTION.—HIS CREATIVE GENIUS.—CANOVA.—BARTOLINI.—MADAME DE STAEL'S MISTAKE.—THE SCANDINAVIAN GENIUS OF THORVALDSEN IN ITS APPLICATION OF GREEK ART.



APOLLO.

THE first thing that strikes the visitor to the Thorvaldsen Museum at Copenhagen, is the immense number of the artist's works. The vast galleries, the long corridors, the numerous halls of this Etruscan palace, the two floors, the high walls, the very staircase, all are filled with statues and bas-reliefs; and the catalogue intended for the guidance of the visitor through this immense museum, records six hundred and forty-eight items. In the presence of such wealth of composition, it is difficult to understand how those critics who have endeavoured to represent Thorvaldsen as a patient imitator, lacking invention, propose to substantiate their opinion.

It has already been shown, in the history of his life, that the Danish artist was distinguished above all for the creative power of his mind. The accident of his birth in the first place, but afterwards a decided vocation, made a sculptor of him. That which was his father's

toil, became the sport of his childhood ; while still quite young he was gifted with an exceptional facility, and, all unconscious of the rarity of such feats, he composed and sketched in a few moments. During his whole career he possessed this innate resource, but, far from abusing the precious gift, even in his youth he distrusted it ; his fears, his schoolboy terror when the hour of competition came, bear witness to this. Thenceforth he seems to have understood how difficult is the task of the artist who regards art seriously. This feeling prompted him to study the antique with indefatigable patience during the early years of his sojourn at Rome, and made him continually discontented with his first attempts, which he destroyed as fast as they were made.

When he had reached the fulness of his powers, and even of his fame, Thorvaldsen still continued to judge his own works with critical severity. He conceived ideas rapidly, he composed with extreme facility, and, when he wished to celebrate the fête of his friend Baroness von Schubart by a gift from his chisel, it took him only a few days to imagine and execute a graceful bas-relief, the *Dance of the Muses*.

Prompt as the master was in conception, and ready of execution, in the first instance, his cultivated taste as a disciple of Winckelmann rendered him exacting with himself, and led him to meditate long upon his project, to ripen, to retouch, sometimes to compose it entirely anew. In his mind's eye he saw the beautiful so elevated, so perfect, that it was not to be easily attained. Hence his hesitation, his severity towards himself, when other artists would have been proud of their work. But when he had attained his end, he stopped at once, with a firm security in his strength.

In a room on the first floor of the museum there is a collection of "squeezes" which forms a very interesting study. The observer may trace in them the artist's contest with his subject, he feels himself presiding at the conception of the idea, at its earliest expression ; then come the retouchings, the rehandlings, before the final execution of the models.

The figure of Christ is one of those on which the sculptor bestowed the deepest study. A first sketch, purely a

cal and without any drapery, exhibits a body with the upper part bent backward by a strongly-marked action, while the head is thrown back, and the face is turned towards the sky. Christ has just reached the spot, He stops, looks at the sky and pronounces a benediction. The sketch has no arms, but the action of the shoulders makes it probable that the right arm was raised, and the left stretched out; the body rests on the left foot; the right foot is behind the body, and raised from the ground.

The second sketch is in almost the same attitude, but calmer; the head is less strongly thrown back: this figure is draped and reduced.

Then comes a plaster model, more finished, and of much larger dimensions. The head is erect, and the eyes look straight out in front. The two arms are extended equally, and seem to invite men to approach their Redeemer.

The figure has progressed from formless sketches to the more exact stages of study; it is noble and serene. The drapery falls to the ground, and the body of Christ, which in the preceding sketches was meagre, is now strongly developed, especially about the chest. In the definitive execution of the colossal statue, however, Thorvaldsen made some important variations from this model, for the two feet are set upon the earth with an expression of power, and the head, full of gentleness and benevolence, is bent slightly forward.

The sketch in which the attitude of the *Christ* was finally settled is not among the collection in the museum. The Danish professor who was with Thorvaldsen in his studio at Rome when he made up his mind on the point, gives the following account of the incident:—

“Thorvaldsen was going out to a party, and I was going with him. Just as he was crossing the threshold of his studio, he returned, and I followed him. He placed himself in front of his *Christ*, and looked at it for a few moments without uttering a word; the clay statuette had the head erect; one of the arms was raised, the other extended. Suddenly he stepped forward, like a man who has formed a decision; seized the two arms of

the sketch model, and by one energetic movement pulled them down easily. He then hastily pressed them into their new form with a few motions of his hands ; after which, he stepped back a few paces, and exclaimed, 'There is my Christ! He shall remain like that!' Then he took me by the arm, and we left the studio."

Once again, however, Thorvaldsen modified this masterly work, but from that moment he settled finally upon the general attitude which gives to his figure of Christ the majesty, without the terror, of the Olympian Jupiter.

I have thought this anecdote worth preserving, because it paints the artist's character to the life, and exhibits at once the bent of his mind, and his manner of working. With him, the first movement is independent, and does not lack a certain fire, as the attitudes of several of his sketches prove ; afterwards he tempers all this by reflection and study, and gives to his statues the aspect of calm grandeur which he admired in the Greek style, and which has led to his being accused of coldness.

The genius of Thorvaldsen was eminently creative ; he worked in the clay with extreme ardour, until he had set free from it the form which he had imagined, until he had given it the imprint of the thought which he had conceived. When it seemed to him that the clay had adequately rendered his ideas, he executed a plaster from it himself, which he generally finished very carefully ; then he gave this to his workmen as a model, and it was their business to translate it in marble. This was always done under his own eyes, in his workshops ; he constantly superintended the work, frequently retouched it, sometimes finished it himself.

This method of proceeding led artists who were jealous of his success to say that no doubt he modelled very well, but he was incapable of sculpturing marble. One day this was repeated to him, and he said ; "Bring me a block of Carrara or of Parian, take away my chisel, tie my hands, and I will make a statue come out of it with my teeth."

Such criticism was in fact exceedingly unjust, and the *Adonis* of the Glyptothek at Munich, which was entirely executed by the artist, according to the agreement which he made

with Prince Louis of Bavaria, refutes it with such eloquence that it is useless to insist further upon the point.

Is it to be regretted that Thorvaldsen did not put his own hand to the execution of all his productions in marble? If he had done so we might have gained a few statues equal in perfection to the *Adonis*, at the cost of losing some of the finest productions of the sculptor's genius. We have reason to believe that the greatest of the Greek sculptors acted in this respect as the Danish artist did. A learned critic affirms that they even divided their works into several pieces, so that a greater number of auxiliaries might assist them simultaneously.

Thorvaldsen has been too often compared with Canova to permit me to conclude an essay upon the Danish sculptor without saying a few words about his illustrious rival. In every age contemporaries have taken pleasure in establishing comparisons of this kind between celebrated artists. The comparison between Canova and Thorvaldsen has a common starting-point, for the two artists seem to have drawn their inspirations from the same traditions.

A great French sculptor of our time, David d'Angers, in an essay upon the two artists, gives the preference to the Italian master. He assigns as his reason that he is not sufficiently moved by the works of the Danish sculptor—that their eminent beauties are to be discovered only by long study. To this opinion I may oppose that of another great sculptor, who said to me a little while ago :—

“I am also on my guard, before Canova's works. I am afraid of allowing my judgment to be surprised by the excessive grace of the figures, and the extreme skill of the execution which frequently covers actual defects. The pretty little curved hand of the Princess Borghese as his Venus, is perhaps charming, but it is full of affectation, and certainly neither natural nor antique. With Thorvaldsen, on the contrary, I have no such surprises to fear, my mind is tranquil, and I prefer him to Canova because his style has more breadth and greater severity, because his work is more just and more true.”

It may be remarked that in some of Thorvaldsen's works

the feet are rather large, and the hands somewhat thick, but even these defects prove that the artist was above seeking to captivate the public taste by over-delicacy.

Canova, while he followed the impulse and direction which Winckelmann's theories had given to art, was in reality neither Greek nor Roman; his works, worthy in many other respects of all the admiration he has excited, are full of the traits of his Italian predecessors. They are in fact only tastefully costumed after the antique.

In Canova's sight nature was pretty and coquettish rather than grand and powerful, and when he studies antiquity, it is by imitating the artists of the third period of Greek art, who are to Phidias what Guido is to Raphael. The smooth qualities which characterized the epoch at which grace reigned supreme attracted him, and he generally succeeds better in delicate compositions than in figures of strength. The fair forms which he groups together, have charming undulations, and their beauty fills the mind with remembrances of Cytherean Greece.

In Thorvaldsen's work there is nothing of this kind, and therefore those who habitually compare the two artists think him cold, when they contemplate Canova. The Danish artist is more austere, more philosophic in his seeking after the beautiful. His famous contemporary, Bartolini the Florentine, also shared in the general impulse of ideas which brought back the artists, led by Winckelmann, to the *cultus* of Greek antiquity. Bartolini's horror of the artificial rendered him more independent than either Canova or Thorvaldsen, and it is in nature, above all, that he seeks for the form and expression of his figures.

An eminent critic, whose opinions are authoritative in matters of art, has written a most interesting essay upon Bartolini, in which the following remarks upon Canova and Thorvaldsen occur :—

“ Considered in itself,” says M. Henri Delaborde in his *Études sur les Beaux-Arts*, “ the manner of the author of the *Magdalen*, the *Dancers*, and the *Venus* of the Pitti Palace, is agreeable, rather than beautiful. It indicates the artist's desire to conform to the antique examples, but those examples are refined away by

Canova's adjustment of them to the narrow limits of modern taste. He overlays the Greek simplicity with a pretentious grace—with an equivocal elegance ; in a word, he treats antiquity like nature, he embellishes them both. By almost hiding his personal responsibility under a semblance of classic style—he succeeds in adroitly counterfeiting an appearance, but not in expressing a truth with the power of a master.

“ The genius and the aspirations of Thorvaldsen were of a totally different order. Though he occasionally sought for elegance and found it, as, for example, in his *Night*, or in his *Mercury putting Argus to Sleep*, he generally strove for grandeur only, and he sometimes attained that end. His *Lion of Switzerland*, his bas-reliefs representing the *Triumph of Alexander*, and many of his allegorical figures bear the impress of imagination and power.”

Thorvaldsen has exercised a considerable influence over almost all the sculptors who came to Rome in his time. Rauch, the German artist who founded, in after days, a school for teaching the principles of the great art, owes the refining of his style to contact with Thorvaldsen.

The great sculptor has then left a school in Germany as well as in Italy, but he was not a German, he belonged to the Scandinavian race, he possessed its character and its genius. Madame de Staël was in error when she wrote, “ Canova has a rival in Rome, a Dane, named Thorvaldsen, *brought up in Germany*, and his *Jason* resembles him whom Pindar describes as most beautiful among men ; he holds a lance in his hand, and the repose of strength characterizes the figure of the hero.” This is so far from true that, instead of Thorvaldsen's having been brought up in Germany, he was fifty years old when, in 1819, he set foot in that country for the first time. No. Thorvaldsen belonged to that great race of the far North, somewhat rude, but proud, simple, hospitable, and grand, who have at all times taken pleasure in noble things. The poetry of their earliest bards was chaste and warlike. They believed in the immortality of the soul, in a world where life should be something wider, higher, grander, than the life of this earth, where warriors should

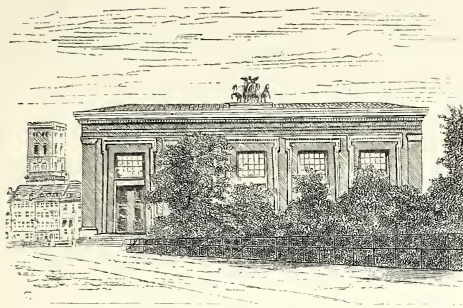
fight, and love after the fashion of the gods. We take the long days of the summer as our right; to the Scandinavians those summer days, dispensed with such parsimony, are a bounty from Nature; and when the grass is green, when the field is enamelled with flowers, when the sun gilds the tops of the great pines, and the breeze glides softly over the surface of the great lakes, it is festival time throughout the North, and the whole people sing the joy of nature in wild and tender hymns, and tones of vigour and freshness.

The simple, vigorous sap of this Scandinavian race was in the Danish artist, and he blended it with the severest Greek art. But he was not a parasite plant, on the contrary, he lent his strength to the support of the tree. Though Thorvaldsen idealized his figures by the processes of the Greeks, and according to the æsthetic principles developed by Winckelmann, he took his models from nature, he drew from this primitive spring directly. His grand outlines, his nobility of style, he was forced to borrow from the antique. His work will retain a high place in the esteem of men, not only because it is the most complete and one of the loftiest expressions of the tendencies of the age, but also because it springs from an original inspiration—from genuine and individual genius.

CATALOGUE

OF THE

WORKS OF THORVALDSEN.



VIEW OF THE THORVALDSEN MUSEUM AT COPENHAGEN.

THE RELIGIOUS WORKS OF THORVALDSEN.

I.

STATUES AND GROUPS.

CHRIST AND THE TWELVE APOSTLES.

Colossal Statues ; marble.—Frue Kirke at Copenhagen.

Christ.—The Saviour is standing, the arms apart, the upper portion of the body slightly bent forward. The hair, divided in the middle of the head, falls in curls upon the shoulders. The figure is draped in a long mantle, which leaves the right side of the breast uncovered.

Modelled at Rome, in 1821.

Thorvaldsen has followed the advice of Winckelmann, which we find in the following passage (vol. ii., book iv., ch. ii.) :—"The ancient artists' sublime conception of the beauty of heroes, ought to have given rise among modern artists to the idea of rendering the figure and face of the Saviour according to the indications of the prophecies, which proclaim Him the fairest among the children of men. But in the greater number of these figures, beginning with that of Michael Angelo, the idea seems to have been borrowed from the barbarous productions of mediæval times; nothing in the varieties of physiognomy can be more common than the heads of Christ. How much more noble were the conceptions of Raphael. There is, for instance, a little picture in the Farnese at Naples, which represents Jesus Christ, in which the head of the Saviour has the beauty of a beardless hero. Though this might shock certain persons, because they have always been accustomed to representations of Christ with a beard, I would advise the artist to study and take as his model the Christ of Leonardo da Vinci.

Saint Peter.—The head is turned to the right, the saint holds in his right hand the keys of Paradise; the left hand gathers the folds of the mantle upon the breast. The tunic, with sleeves, is fastened at the neck by a clasp.

Modelled at Rome, in 1821.

Saint Matthew.—The saint holds a stylus in the right hand, and steadies a tablet upon his knee with the left. The right leg is raised, and placed upon a rock. On the saint's right is an angel, to indicate the evangelist, while a purse lying on the ground recalls his former condition as a publican. The costume is composed of a tunic with sleeves, and a mantle.

Modelled at Rome, in 1821.

Saint John.—The saint, whose eyes are raised towards heaven, waits for the Revelation, and prepares to inscribe it on a tablet. His shoulders are covered by a mantle, which is fastened at the throat by a clasp; it is open in front, showing the tunic. At the feet of the saint is the eagle.

Modelled at Rome, in 1824.

Saint James the Less.—The features of the saint recall his relationship to Christ. He leans, meditating, upon a long pilgrim's staff. He is dressed in a tunic, with sleeves, and a mantle.

Modelled at Rome, in 1823.

Saint Philip.—The saint's head is slightly bent to the right; he advances, overwhelmed with grief. The right hand, which protrudes from the folds of the mantle, holds a cross.

Modelled at Rome, in 1823.

Saint Judas Thaddeus.—Saint Judas is standing, dressed in a tunic with sleeves, his head bent downwards. A long lance ending in an axe, the instrument of his martyrdom, rests against his left arm.

Modelled at Rome, in 1842.

Saint Paul.—The saint wears a long beard. He lifts his right arm in a preaching attitude, while his left hand rests on a sword. He wears a tunic with sleeves. His mantle, which falls off the shoulders, passes under the right arm, and is thrown over the left forearm.

Modelled at Rome, in 1821.

Saint Simon Zelotes.—Saint Simon, whose face is grave and thoughtful, leans upon the saw, the instrument of his martyrdom. His joined hands

hold the folds of his mantle, which is open at the breast, showing the tunic.

Modelled at Rome, in 1823.

Saint Bartholomew.—The saint wears a wide tunic with sleeves. His mantle is thrown upon the right shoulder, its skirt is held by the left hand. He has a thick beard; in his right hand is the knife with which he was flayed.

Modelled at Rome, in 1823.

Saint James the Greater.—The saint advances, holding in his right hand a long traveller's staff. With the left arm he gathers up the folds of his mantle, to facilitate his progress. The under dress is a tunic with sleeves. A large hat has fallen off upon his shoulders.

Modelled at Rome, in 1821.

Saint Thomas.—The artist has expressed the characteristic doubt of the Apostle in his figure of Saint Thomas. The apostle, his forefinger touching his cheek, is meditating. In his right hand is the square, the emblem of the exact sciences. He is fully draped in a cloak, which covers him almost entirely. The right arm is, however, covered only by the tunic sleeve.

Modelled at Rome, in 1821.

Saint Andrew.—The saint holds a scroll in his left hand, and with the right clasps the end of the cross. He is dressed in a tunic and mantle, the latter falls from the left shoulder.

Modelled at Rome, in 1841-42.

The apostles Saint Andrew and Saint Thaddeus, modelled for the second time by Thorvaldsen in 1841-42, and executed in marble for the Frue Kirke, had been represented in the first instance in different attitudes, but these first models did not satisfy him. Saint Andrew (modelled at Rome, in 1823) leans upon the cross with his left arm, and is wrapped in his mantle; he does not wear a tunic. The right arm and part of the breast are bare. Saint Thaddeus (modelled at Rome, in 1827) turns his head to the right, and joins his hands before his breast.

The Thorvaldsen Museum possesses the plaster models of the *Christ* and the *Twelve Apostles*. When the directors grouped them in the Hall of the Christ, they judiciously selected the plaster casts of Saint Andrew and Saint Thaddeus, which date from 1823 and 1827, as belonging to the same period as the others; whilst they placed the two figures modelled in 1841 and 1842 in another gallery.

There are several other interesting models in the Museum, studies of these great figures. Two little sketches of the *Christ* are the first to attract attention; one is not draped, and the forearm is wanting; the head is thrown back; the other is draped, and the movement of the head is less decided. There is also a statuette in plaster, executed by Tenerani; the head is erect, the right foot is uplifted, the drapery differs from the

definitive execution of the statues. The work is delicate, but it has not the more vigorous touch of the master. In the same hall in the Museum there are sketches of Saint Matthew, Saint James the Less, Saint Thomas, Saint Bartholomew (with the hand holding the knife drawn nearer to the breast), Saint Simon (the hands crossed on the breast, and without the instruments of his martyrdom), Saint Paul, Saint John (the figure turned, at the foot a chalice and a serpent, and behind him the eagle), Saint Andrew, and Saint Thaddeus. The last three studies are from the models of 1841 and 1842.

There is a bronze of the statue of Christ in the Church of Peace, at Potsdam.

THE ANGEL OF BAPTISM.

Statue ; marble.—Frue Kirke at Copenhagen.

The angel, crowned with flowers, kneels on the earth on one knee, holding a large shell, intended to contain the water of baptism.

Modelled at Rome, in 1827. The plaster model is in the Thorvaldsen Museum.

THE ANGEL OF BAPTISM.

Statue ; marble.—Executed for Lord Lucan.

The figure is the same as in the preceding composition, but the attitude is different. The angel stands upright.

Modelled at Rome, in 1823 and 1824. The plaster model and a sketch are in the Thorvaldsen Museum.

THE SERMON OF SAINT JOHN THE BAPTIST.

A group in terra cotta.—Frontal of the Frue Kirke at Copenhagen.

Saint John, standing upon a rock, occupies the centre of the composition. He is preaching; his right hand is raised, the left holds a staff, surmounted by a cross. The shell, with which he takes up the water for baptism, hangs by his side. He wears a tunic of camel's hair, loose on the right, and leaving a portion of the breast uncovered; a large mantle is thrown over his shoulders.

The personages on the right of the Precursor (the spectator's left) are :—

A Young Man absorbed in Meditation.—His left leg is placed on the rock, his elbow rests on the knee, and he supports his head with the left hand. His tunic is loose on the right shoulder, and his mantle is rolled round the right arm.

An Old Man and his Son.—The father, his head raised, looks at the saint, and listens attentively. The arms droop naturally, and the mantle is held in the joined hands. The son leans on the shoulder of the old man, behind whom he is placed.

A Mother and her Young Child.—The child rests his arms on the shoulder of his mother, who kneels on the right knee.

A Doctor.—He is seated on a rock, the body bent, the arms crossed on the breast; he is wrapped in a large mantle, and wears the head-dress of the Israelites.

A Young Man lying down.—He is in an attitude of attention, the elbow supported on a rock.

In the opposite portion of the frontal are:—

A Youth.—He is standing upright, dressed in a tunic, having withdrawn his mantle to receive baptism. The attitude is full of life, and as if impatient for action.

A Pharisee.—He is draped in a rich mantle, the head covered with a cap, the hair rolled. He looks at Saint John with disdainful pride and a haughty air.

A Hunter.—He is passing along, laden with game, and accompanied by his dog. He stops to listen.

Two Children.—Their attention is entirely fixed upon the hunter's dog; but the little boy checks his sister, and signs to her to keep silence.

A Mother and her Child.—The woman is seated, listening. The child, naked on his mother's knees, recalls the attitude of the Infant Jesus in Raphael's picture known as *La Belle Jardinière*. The head of the woman is a reproduction of the portrait of Vittoria Cardoni d' Albano.

A Shepherd.—This personage, who is lying down, has only an accidental share in the scene, to which he is, otherwise, a stranger.

This frontal was modelled in Rome in 1821 and 1822. The plaster models are in the Thorvaldsen Museum. Two other figures, *A Jew Seated* and *A Roman Soldier*, which were to have made part of the same composition, have been suppressed.

The first sketch of the *Sermon of Saint John the Baptist* is also in the Museum. Some figures differ in the final execution. Saint John does not wear a mantle; the kneeling woman rests on both knees on the ground, and holds her child; the other woman carries her sleeping infant. The extremity on the left is occupied by a dog, and a boy half lying upon him. This group has been replaced in the final work by the man who lies on the ground, and leans on his elbow. The attitude of the shepherd, who fills up the other angle, differs widely from that of the figure executed for the Church.

We find in Brönsted's *Voyage en Grèce*, a disquisition on the distinction between the Greek and Roman styles in this respect, in which he states this axiom of the Greeks:—"The capital ornament, the great frontal decorated with sculptures, ought to stand out boldly, and in the form of a vast diadem, which, being cut deeply, and with art, crowns the whole."

II.

BAS-RELIEFS.§ I.—*Old Testament Subjects.*

ADAM AND EVE.

Bas-relief; plaster.—Thorvaldsen Museum.

Adam and Eve are seated close to one another. Abel, flying from Cain, who wants to take his apple from him, seeks refuge at his father's knees. Eve seems grieved by this first quarrel between her children. On the left, the serpent is gliding over an altar.

Modelled at Rome, in 1838. A plaster sketch is also in the Museum.

ELEAZER AND REBEKAH.

Bas-relief; plaster.—Thorvaldsen Museum.

The servant of Abraham drinks from the water-pot which Rebekah offers him. A young boy, placed behind him, holds the coffer containing the jewels intended for Isaac's betrothed. Two camels are led by a camel-driver. On the left are two women, who have come to draw water from the fountain.

With the inscription : NYSÖ, *January 26th*, 1841.

THE JUDGMENT OF SOLOMON.

Bas-relief; sketch.—Thorvaldsen Museum.

Solomon presides at the royal tribunal, surrounded by his nobles. On the left stands the mother of the dead child, close to the corpse of the infant; on the right, the mother of the living child, distractedly imploring the king. Solomon stretches out his arm to arrest the soldier, who is ready to strike the little victim.

Sketch of a bas-relief projected but not executed, which was intended for the front of the Hôtel de Ville, at Copenhagen.

HELIODORUS DRIVEN FROM THE TEMPLE.

Bas-relief; plaster.—Charlottenborg Palace.

Heliodorus, surrounded by his guards, is overthrown at the moment when he is about to carry off the treasures of the temple, in obedience to the command of the king. A bowman clad in rich armour appears, and his horse strikes Heliodorus with his forefeet, while two young men, full of strength and beauty, scourge him. On the left, the high priest is kneeling, surrounded by other priests. On the right, behind the frightened

guards, a woman and her child utter cries; and acknowledge the favour of the Most High. (2 Maccabeus, iii.)

Modelled at Copenhagen, in 1791. *Small gold medal* (prize of sculpture) at the Academy of the Fine Arts.

§ II.—*New Testament Subjects.*

THE INSTITUTION OF THE LORD'S SUPPER.

Bas-relief; marble.—Frue Kirke at Copenhagen.

Christ, on the left, at the extremity of the composition, stands before the table, raises His eyes to heaven, and blesses the cup. The apostles are kneeling before their master, one excepted, who rises in astonishment. Saint John and Saint Peter are close to Jesus. Saint Thomas, whose attitude expresses doubt, has not joined his hands. Judas is going away.

The plaster model, made at Copenhagen, in 1820, is in the Thorvaldsen Museum.

THE ENTRY OF JESUS INTO JERUSALEM.

Bas-relief; plaster.—Frue Kirke at Copenhagen.

Jesus advances, mounted upon a she ass, led by Saint John. The Son of God raises His right hand. Behind Him walks Saint Peter, who stretches his arm towards Jesus. The other disciples follow; and lastly come the lame and blind whom the Saviour has healed.

On the other side, the people, who advance towards Christ, are casting down flowers, spreading draperies in His path, and waving palm branches. Women are prostrate in adoration. Near the Gate of Jerusalem is a Pharisee, conversing with a doctor. Two boys pass them, crying "Hosannah!" and a man points out to his wife the new King of the Jews.

Modelled at Nysö, during the years 1839 and 1840. The plaster model is in the Thorvaldsen Museum.

JESUS ON THE WAY TO CALVARY.

Bas-relief; plaster.—Frue Kirke at Copenhagen (frieze over the altar in the choir).

Jesus stands in the middle of the frieze, carrying the cross, which is supported by Simon the Cyrenian. The Saviour turns towards the kneeling woman. Two executioners precede Him: one drags the rope attached to the cross; the other, accompanied by his assistant, carries the ladder, the hammer, and the nails. A young man leads the two thieves, whose hands are tied behind their backs; the younger turns his eyes towards Christ, and seems to repent; while the other, hardened

in wickedness, holds his head down. The procession is headed by a Centurion on horseback, followed by horsemen and Roman soldiers: he gives orders to hasten the march. This order is transmitted to the executioner by one of the horsemen. A soldier, armed with a lance, puts the crowd aside, and several Jews are ascending Calvary.

In the opposite portion of the frieze, behind the group of kneeling women, is Joseph of Arimathæa, who looks sorrowfully at the mother of the Saviour. She is fainting, supported by Saint John and Mary Magdalene. Three Pharisees on horseback come next, who haughtily order the Virgin to be removed, and the people make way for them. Roman foot soldiery close the procession. Some Jews surround the house of Pilate, who washes his hands, declaring that they are not soiled with the blood of Jesus.

Modelled at Nysö, in 1839. The plaster sketch is in the Museum. It differs in some points from the above. Pilate is in a Jewish dress, afterwards changed for the Roman costume. Two disciples, who approach Joseph of Arimathæa, have been replaced in the frieze by a woman leading her child by the hand.

JESUS CONFERS THE GOVERNMENT OF THE CHURCH ON SAINT PETER.

Bas-relief; marble.—Chapel of the Pitti Palace, at Florence.

Jesus shows the sheep to Saint Peter, and commands him to feed His flock. The apostle, kneeling before his master, carries the keys. Saint John stands behind Saint Peter. The other apostles are placed on either side.

Modelled at Rome, in 1818. The Museum possesses not only the plaster model, but another plaster moulded on the marble.

SAINT PETER HEALING THE PARALYTIC BEGGAR.

Bas-relief; plaster.—Charlottenborg Palace.

Saint Peter and Saint Paul stop at the entrance to the temple. Saint Peter takes the man by the right hand, and, calling upon God, lifts him up and heals him. The people, coming to the temple, are struck with astonishment. (Acts of the Apostles, iii.)

Modelled at Copenhagen, in 1793.

THE HOLY WOMEN AT THE TOMB.

Bas-relief; marble.—Bought by Prince Louis of Bavaria, for a church in Munich.

Mary, the mother of James, Mary Magdalene, and Salome bring spices to the tomb of Jesus. They find the stone rolled away; an angel stands before the open tomb, and points to heaven.

Modelled at Rome, in 1817. This composition and the following, ordered by Prince Louis of Bavaria, are not in the Museum. In the galleries there are two vacant places.

Are they to remain empty much longer? King Louis I. honoured the artist with his friendship, and professed the utmost admiration of his talent. Will not his grandson exhibit some taste for sculpture, and will he not permit mouldings to be taken from the two bas-reliefs, so that these gaps in the collection of the great artist's works may be filled up?

THE ANNUNCIATION OF THE VIRGIN.

Bas-relief; plaster.—Bought by Prince Louis of Bavaria for a church at Munich.

The Virgin is seated, with joined hands. The angel Gabriel flies towards her, and offers her a branch of lilies.

Modelled at Rome, for Prince Louis of Bavaria. See observation on the preceding.

BAPTISMAL FONT.

Bas-relief; marble.—Church of Brahe-Trolleborg, in Finland.

This baptismal font is square. Four bas-reliefs ornament the four sides. Saint John baptizes Jesus, who bends before him (front); Christ, seated, blesses little children (right side): the Virgin, seated, holds the infant Jesus on her knees; the little Saint John is beside her (left side). Faith, Hope, and Charity are signified by three hovering angels.

Modelled at Rome, in 1807, for the Countess von Schimmelfmann; executed in marble in 1808, and placed in the church in 1815. The plaster models are in the Museum, as well as a varied repetition of the bas-relief on the left surface.

In 1827, Thorvaldsen executed another marble as a gift for the church at Miklabye, in Iceland, of which his great-grandfather, Thorvald Gotskalksen had been pastor. The composition is surmounted by a floral crown, and above the angels is the following inscription:—

OPUS HOC ROMAE FECIT
ET ISLANDIAE
TERRAE SIBI GENTILICIAE
PIETATIS CAUSA DONAVIT
ALBERTUS THORVALDSEN
A. M.D.CCC.XXVII.

It is supposed that this marble was sold by the artist to a Norwegian merchant, who had the inscription effaced. But Thorvaldsen had a new copy made at Carrara immediately.

THE BAPTISM OF CHRIST.

Bas-relief; marble.—Frue Kirke at Copenhagen.

Jesus stands on the bank of the Jordan, His hands joined, His head bent, while Saint John pours the waters of baptism over Him. Two angels are flying above, two are standing behind Saint John. On the edge of the river an Israelitish family is preparing for baptism.

Modelled at Copenhagen, in 1820. Plaster model in the Museum.

JESUS BLESSING CHILDREN.

Bas-relief; sketch.—Thorvaldsen Museum.

Jesus, standing upright, calls the children, whom His disciples are sending away, to Him. Saint John and another disciple are standing on the left.

Modelled at Nysö, in 1840, for the Asylum founded at Copenhagen, in the name of Frederick VI.

JESUS TEACHING IN THE TEMPLE.

Bas-relief; plaster.—Thorvaldsen Museum.

Jesus, aged twelve, is standing before the doctors: one, sitting, holds a roll of papyrus upon his knees; the other, standing up, listens reflectively, his hand on his mouth.

Modelled at Nysö, in 1841.

JESUS AND THE SAMARITAN WOMAN.

Bas-relief; plaster.

Christ leans upon the edge of the fountain. The Samaritan woman, who has come to draw water, listens to him attentively, her hand on the water jar.

Modelled at Nysö, in 1841.

THE ANNUNCIATION OF THE VIRGIN.

Bas-relief; plaster.—Thorvaldsen Museum.

The Virgin is seated; she lays aside in a basket the work with which she has been occupied. Her eyes are downcast, her right hand touches her cheek. The angel Gabriel, holding a lily, advances to Mary, and the Holy Spirit descends upon her in the form of a dove.

Modelled at Rome, in 1848.

THE ADORATION OF THE SHEPHERDS.

Bas-relief; plaster.—Thorvaldsen Museum.

The Virgin-mother is kneeling before the new-born child. On the right are four shepherds in adoration; one plays the flute, the other a horn. Saint Joseph is near the manger, on the left, at which an ass and an ox are eating. Three little angels are hovering over the head of Jesus.

Modelled at Rome, in 1842.

THE FLIGHT INTO EGYPT.

Bas-relief; plaster.—Thorvaldsen Museum.

Saint Joseph advances, with a staff in his hand, followed by the Virgin, who carries the infant Jesus. An angel is flying close to Mary; he points

out the way, and protects the fugitives against the fury of Herod's soldiers. On the left, one of these soldiers tears a child from his mother, and is about to murder him.

Modelled at Rome, in 1842.

JESUS IN THE TEMPLE.

Bas-relief; plaster.—Thorvaldsen Museum.

Jesus is standing in the midst of the Doctors; one of them, who is seated, holds an open scroll, on which the Child lays His finger, interpreting the Scriptures. On the left, the Virgin is coming in, led by Saint Joseph; she looks at her son, and crosses her hands to signify adoration.

Modelled at Rome, in 1842

THE BAPTISM OF JESUS.

Bas-relief; plaster.—Thorvaldsen Museum.

Jesus bends before Saint John the Baptist, who pours water on His head; His feet are bathed by the current of the Jordan. The river is symbolized by an old man, reclining against an urn. Three little angels hover above the Saviour, and the Holy Spirit descends under the form of a dove. Behind Saint John the Baptist are an old man, a young girl, and a child, preparing for baptism.

Modelled at Rome, in 1842.

THE ENTRY OF JESUS INTO JERUSALEM.

Bas-relief; plaster.—Thorvaldsen Museum.

Christ is mounted upon a she ass, led by Saint John. A man spreads a carpet before Him, a woman scatters flowers upon the road, and a child waves a palm branch.

Sketch, modelled at Rome, in 1842.

JESUS AT EMMAUS.

Bas-relief; repoussé silver; altar piece.—Church of the Santa Annunziata, at Florence.

Christ, seated at a table, takes bread and blesses it; by this action the disciples, placed on either side of Him, recognize the Saviour. A drapery is hung behind Jesus; above it the tops of trees are seen.

Modelled at Rome, in 1818. The plaster model is in the Museum.

JESUS AT EMMAUS.

Bas-relief; plaster.—Thorvaldsen Museum.

The scene takes place in a room with a double window at the end. Christ is on the right. The disciples have risen from the table; they are

on the left ; one is kneeling, with hands joined ; the other, who is standing, crosses his hands on his breast.

Modelled at Nysö, in 1840, for an altar piece in a church near Stampeborg. The marble was afterwards executed at Rome by the sculptor Holbech.

THE RESURRECTION OF CHRIST.

Bas-relief ; sketch.—Thorvaldsen Museum.

Christ, with extended arms, comes forth from the tomb, and treads upon the stone, which has been drawn aside from the entrance. Two angels are in adoration on either side of the Saviour. One of the guards, struck with terror, is running away ; a second seizes his sword ; the others are sleeping. In the distance the Holy Women are seen.

Modelled at Rome, in 1835. This design, intended for the Palace Chapel at Christiansborg, was never worked out.

THE FOUR EVANGELISTS.

Medallions ; marble.—Thorvaldsen Museum.

The evangelists are borne through the air : Saint Matthew by an angel, Saint John by an eagle, Saint Luke by a bull, Saint Mark by a lion.

Modelled at Rome, in 1833. The plaster models are also at the Museum.

SAINT LUKE.

Medallion ; plaster.—Thorvaldsen Museum.

The saint, standing, stylus in hand, is writing the Gospel upon a tablet supported on his knee. The winged bull lies down beside him, and the evangelist rests his foot on the animal.

Sketch, modelled at Rome, about 1833.

SAINT LUKE.

Medallion ; plaster.—Thorvaldsen Museum.

In conformity with tradition, the saint is painting the portrait of the Virgin. The winged bull is behind him.

Sketch modelled at Rome, probably in 1833.

§ III.—*Figures of Angels and Symbols.*

THREE ANGELS CELEBRATING THE BIRTH OF CHRIST.

Medallion ; plaster.—Thorvaldsen Museum.

The angels are hovering amidst the stars on the night of the Nativity. One plays on a harp, the others are singing the Saviour's birth. Little cherubim, who play on various instruments, are flying about the angels.

Modelled at Nysö, in December 1842, as a Christmas gift for the Baron von Stampe.

THE ANGELS OF THE LAST JUDGMENT.

Three bas-reliefs ; plaster.—Thorvaldsen Museum.

The first angel is standing, full face. A star glitters above his head. He holds his trumpet in the right hand. The second places the left hand on his breast, and holds his trumpet in the right hand.

The third holds in his hand the scroll on which are inscribed the deeds of mankind. The sword of punishment rests upon his right shoulder.

These three bas-reliefs, intended for a cemetery, were modelled at Rome, in 1842.

THE GUARDIAN ANGEL.

Bas-relief ; marble.—Frue Kirke at Copenhagen.

The angel, as a token of protection, places his right hand on the shoulder, his left hand on the head, of a child in prayer.

Modelled at Copenhagen, in 1838. The plaster model is in the Museum.

THREE ANGELS.

Two bas-reliefs ; bronze, altar pieces.—Cathedral of Navare.

These two compositions form pendants. Each represents three little flying angels, who carry wreaths and scatter flowers.

Modelled at Rome, in 1833. The plaster models are in the Museum.

THREE ANGELS.

Two bas-reliefs ; marble.—Thorvaldsen Museum.

One of these bas-reliefs represents three little angels, standing up, leaning against one another, and singing from a long unrolled scroll, which they hold up. In the other bas-relief, the angel in the centre is seated upon an altar, and plays upon a zither ; the two others are standing, one holds a harp, the other a flute.

Modelled at Rome in 1833, and intended for the Cathedral of Navare, but replaced by the preceding compositions. The plaster models are also in the Museum.

FIGURES OF ANGELS.

Bas-relief ; marble.—Cupola of the Palace Chapel of Christiansborg.

These are three little angels, standing upright, and holding garlands. They are repeated several times, to ornament the whole of the interior border of the cupola.

Modelled at Copenhagen, in 1820. The model is in the Museum.

FAITH, HOPE, AND CHARITY.

Bas-relief ; plaster.—Thorvaldsen Museum.

Charity is represented by an angel seated upon a raised seat, spreading his wings above two figures which are placed on either side of him, and

encircled by his arms. One of them is a woman in prayer; Faith. The other is a woman seated, holding a flower in her hand, Hope.

Modelled at Rome, in 1836.

CHRISTIAN CHARITY.

Bas-relief; marble.—Frue Kirke at Copenhagen.

Charity is represented under the figure of a woman, who carries a child in her arms, and makes another child walk before her.

Modelled at Rome in 1810. A first marble was executed the same year for the Marquis of Lansdowne; a second was sculptured afterwards, in order that it might be sold on behalf of a destitute Norwegian, but he died before this charitable purpose had been fulfilled. No doubt it is this copy which is now, together with the models, in the Museum. The marble placed on the poor's box in the church is the third copy.

III.

FUNERAL MONUMENTS.

MAUSOLEUM OF PIUS VII.

Marble.—Clementine Chapel in Saint Peter's at Rome.

This monument is of square form. It is surmounted by the statue of the Pope and two angels placed on each side of the Pontiff. On the right and left of the door of the mausoleum are statues of Wisdom and Strength.

The Holy Father, seated on the pontifical throne, raises his right hand in the act of blessing. He wears the tiara, the cope, and the alb; on the border of the latter are the instruments of the martyrdom of the Apostles.

Divine Wisdom is represented under the figure of a woman wearing the ægis of Minerva; she holds the open book of the Holy Scriptures; the owl is at her feet. Another woman, whose head and shoulders are covered with the skin of the lion of Hercules, symbolizes Divine Strength. She treads underfoot material force, in the form of the club, and looks up to heaven, her arms crossed upon her breast.

On the right, an angel, seated, points with his finger to the hour-glass by which the days of the Pontiff have been numbered; on the left another angel has just closed the book in which he has written the acts of Pius VII.

Above the door of the mausoleum, two little angels support the arms of the Pontiff, surmounted by the tiara and the keys of Saint Peter.

Erected at the expense of Cardinal Consalvi. Modelled at Rome, 1824-31. The plaster models are in the Thorvaldsen Museum, together with a sketch of the mausoleum, and a sketch of the statue of the Pope. In this first composition, which was not adopted, the Pope has laid aside the tiara, and holds the palm of martyrdom. Two angels were to have held over his head a starry crown.

In Stendhal's *Promenades dans Rome*, Thorvaldsen is mentioned many times, and generally with considerable ill-will. He estimates the artist's merit entirely by the tomb of Pius VII., which he criticises in the following terms :—

"I saw it in a very advanced stage in his workshop (1828). As usual, there are three colossal figures, the Pope and two Virtues. Pius VII. is represented in a sitting posture, and in the act of benediction. A little more audacity, and he might have been represented upright, and defying the wrath of Napoleon. One of the Virtues is *Wisdom*, who is reading in a book ; the other is *Strength of Character*, who, clothed in a lion's skin, crosses her arms, and lifts her eyes to heaven.

"If this work is superior to all the vulgar tombs which one sees at Saint Peter's, we must thank the revolution which the illustrious David has accomplished in the arts for the fact."

MONUMENT TO CARDINAL CONSALVI.

Bust and bas-relief ; marble.—Pantheon at Rome.

On the bas-relief, the Cardinal presents six kneeling provinces to the Holy Father. The first two are Ancona, with a rudder, and Bologna, with a buckler.

Modelled at Rome, in 1824.

MAUSOLEUM OF EUGÈNE DE BEAUHARNAIS, DUKE OF LEUCHTENBERG.

Group ; Carrara.—Church of Saint Michael at Munich.

Eugène, dressed in a tunic open on the right side, and with a mantle upon his shoulders, is standing before the closed door of his tomb. His left hand is on his heart ; in his right he holds a laurel crown, which he presents to the Muse of History. The Muse is seated, and writes upon a tablet the deeds of the hero. On the other side, the Genius of Death bears his extinguished torch, and supports the Genius of Immortality, whose eyes are raised towards Heaven.

At the feet of the prince are laid the iron crown of Italy, his armour, his helmet, and his bâton.

Between the capitals of the columns which form the gate of the tomb, the device of Eugène de Beauharnais, *Honour and Fidelity*, is inscribed. On the base of the Mausoleum, supported by two angels, is the following inscription :—

HIC PLACIDE OSSA CUBANT
 EUGENII NAPOLEONIS
 REGIS ITALIÆ VICES QUONDAM GERENTIS
 NAT. LUTET. PARISIOR. D. III. SEPT. MDCCCLXXXI
 DEF. MONACHII D. XXI. FEBR. MDCCCXXIV
 MONUMENTUM POSUIT VIDUA MÆRENS
 AUGUSTA AMALIA
 MAX. JOSEPH. BAV. REGIS FILIA.

Modelled at Rome, in 1827, erected in 1830. The plaster model of the prince and the sketch of the group of the Genius of Death, and the Genius of Immortality, are in the Museum.

MONUMENT TO CHRISTIAN IV., KING OF DENMARK.

Statue and bas-relief; bronze.—Formerly at Roeskilde, now in the Rosenborg Gardens at Copenhagen.

This monument is composed of the statue of the prince and of a bas-relief. The monarch is standing, dressed in the costume of his time. In his right hand he holds his hat, and leans with the left upon his sword. He is decorated with the Order of the Elephant.

The bas-relief, composed to reproduce the device of the King, *Regna firmat Pietas*, exhibits three figures, the Genius of Strength, the Genius of Government, the Genius of Piety.

The statue was modelled at Copenhagen, in 1840; the bas-relief at Nysö, in 1842. The destination of the statue—which ought to have been placed with the bas-relief on the sarcophagus of Christian IV., at Roeskilde, the burial-place of the kings of Denmark—was changed, and it has since been erected in the little garden which surrounds the castle of Rosenborg at Copenhagen. In the Thorvaldsen Museum are the plaster models of the statue and the bas-relief, and a sketch of the statue. A small plaster model belongs to Baroness von Stampe.

MAUSOLEUM OF PRINCE VLADIMIR POTOCKI.

Statue and bas-relief.—Cracow Cathedral.

The young prince is represented as a hero of antiquity. The open tunic shows his chest; the mantle is flung upon the left shoulder: the right hand is placed upon the hip; the left hand upon the sword hilt. At the warrior's feet are his helmet and cuirass, upon which the Polish eagle is sculptured.

On the bas-relief the Genius of Death appears, the head crowned with poppies, and sunken in sleep; his right hand rests on the extinguished torch, and in his left hand is a wreath of oak leaves.

The statue was modelled at Rome in 1821, and the bas-relief in 1829. The Thorvaldsen Museum possesses a marble of the bas-relief, the *Genius of Death*, and the plaster models. This composition had been executed by the artist before he received his commission for the monument to Prince Potocki, for which purpose he afterwards used it.

MAUSOLEUM OF CONRADDIN.

Statue ; marble.—Church of the Madonna del Carmine at Naples.

The last of the Hohenstaufen is standing upright, with his shoulders covered by the royal mantle, and his hand on the hilt of his sword. He wears the crown of Naples, and his helmet, surmounted by an eagle's head, is placed behind him.

Modelled at Rome, in 1836, by order of King Louis of Bavaria. The marble, left unfinished, was completed after the artist's death, by the Bavarian sculptor, Peter Schöpf, and the statue was erected in 1847. The plaster mould and one sketch belong to the Museum. The other sketch is in the possession of M. Thiele.

MAUSOLEUM OF DOCTOR VACCA BERLINGHIERI.

Medallion and bas-relief ; marble.—Campo Santo at Pisa.

The medallion reproduces the head of the celebrated oculist. The bas-relief represents Tobit curing his father. The young man, who has returned from his journey, is holding a cup, containing the fish-gall with which he is about to touch the blind man's eyes. The angel is going away, and the mother, leaning on the table, looks at her son. The dog turns his eyes towards his young master.

Modelled at Rome, in 1828. The plaster models are in the Museum.

MONUMENT TO RAPHAEL.

Bas-relief ; plaster.—Thorvaldsen Museum.

Love supports the tablet on which the painter is drawing, and presents him with a rose and a poppy, the symbols of pleasure and eternal sleep. Raphael, in the costume of his time, is seated on the altar of the Muses and the Graces, his foot resting on a Corinthian capital. Glory brings him a palm and a laurel wreath ; the Genius of Light holds his torch aloft.

Modelled at Rome, in 1833. This bas-relief, which was intended for the tomb of Raphael, was not executed.

SEPULCHRAL MONUMENT TO AUGUSTA BÖHMER.

Three bas-reliefs ; marble.—Near Würzburg, Bavaria.

Augusta Böhrner, while presenting a beverage to her mother, is bitten in the head by a serpent—an allusion to the death of the young girl (on the principal face). Nemesis notes this act of filial devotion. The Genius of Death, crowned with poppies, leans upon his reversed torch (on the lateral face).

Modelled at Rome, in 1811. Ordered by Schelling, the philosopher, whose wife, Catherine Schelling, an authoress of some repute, was Augusta Böhrner's mother. The young girl was an actress at Weimar.

The Genius of Death was executed separately for the tomb of M. Donner, at Altona. Plaster models in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO PHILIPPE BETHMANN HOLWEG.

Three bas-reliefs ; marble.—Cemetery at Frankfort.

This young man, who risked his life at a fire in Vienna, died at Florence shortly afterwards, a victim to that act of devotion, notwithstanding the care which his brother bestowed on him. He is represented on the principal bas-relief at the moment when, placing the civic crown in the hands of his brother, he is about to expire. The Genius of Death, holding poppies in his hand, leans upon the shoulder of Philippe Bethmann.

The bas-relief on the left represents the mother and sisters of the young man plunged in grief; the bas-relief on the right shows Nemesis, and close by, the river Arno, with the lion of Florence.

Modelled at Rome, in 1814. Plaster models in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO THE BARONESS VON SCHUBART.

Bas-relief ; marble.—Cemetery of the English Lutheran Church, Leghorn.

The husband is seated on the edge of the bed whereon his wife lies ; he holds one of her hands, and raises his arm with a gesture of sorrow. The Genius of Death stands upright at the head of the bed.

Modelled at Rome, in 1814. Plaster model in the Thorvaldsen Museum.

SEPULCHRAL MONUMENTS TO THE CHILDREN OF THE PRINCESS HELENA PONINSKA.

Bas-relief ; marble.—Cathedral Chapel of the Jagellons, Cracow.

A brother and sister are leaving their mother, who distractedly endeavours to detain them. They are led by a genius, whose torch is not yet extinct.

Modelled at Rome, in 1835, by order of the Princess, whose children had died within a short space of time. The plaster model and a cast are in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO THE COUNTESS PORE.

Bas-relief ; plaster.—Thorvaldsen Museum.

The husband of the dead woman is seated ; his arm is raised, and he holds on his knees the funeral urn. The daughter draws near to her father to console him, and lays her hand on his shoulder. The son, quite a young child, kisses the urn which contains the ashes of his mother.

Modelled at Rome, in 1817. I do not know whether this bas-relief has been executed.

SEPULCHRAL MONUMENT TO THE COUNTESS BERKOVSKA.

Bas-relief ; marble.—On the tomb at — ?

The Genius of Death leads the Countess, and is extinguishing his torch against a pillar, the boundary of the life of the deceased. The son of the Countess is endeavouring to detain her, and addresses supplications to Heaven.

Modelled at Rome, in 1816. Ordered by the son of the Countess. Plaster model in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO BARONESS CHANDRY.

Bas-relief ; marble.—On the tomb, in England.

A young woman springs towards Heaven, holding in her hands a cross which she presses to her breast ; the Genius of Death lifts up his eyes, and leans upon his reversed torch.

Modelled at Rome, in 1818. The marble was sent from Rome in 1828. The plaster model is in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO LADY NEWBOOCK.

Bas-relief ; plaster.—Thorvaldsen Museum.

A column, on which a cross is sculptured, bears a cinerary urn. The mother of the deceased, in mourning garb, is kneeling beside the remains of her daughter. On the other side, the Genius of Death, his head bowed, and holding poppies in his hand, leans upon a reversed torch.

Modelled at Rome, in 1818.

SEPULCHRAL MONUMENT TO MADemoiselle JACOBI.

Statue ; marble.—At Altona.

An angel kneels in prayer, the hands crossed on the breast. The torch of life, placed beside him, still flickers.

Modelled at Nysö, in 1839. Sketch in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO AN ENGLISH LADY.

Bas-relief ; marble.—On the tomb in England.

An old lady, her eyes raised to heaven, and her hands joined, is kneeling between two angels ; one writes down the actions of her life, while the other points to the sands of the hour-glass.

Modelled at Rome, in 1828, for an Englishman, Mr. Thompson. The two little angels gave the idea of the two figures added to the Mausoleum of Pius VII. The plaster model is in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO A WIFE.

Bas-relief; plaster.—Thorvaldsen Museum.

A grieving husband holds the hand of his wife, who takes leave of him.

Destination unknown.

SEPULCHRAL MONUMENT TO A YOUNG WOMAN.

Bas-relief; plaster.—Thorvaldsen Museum.

A young woman, her right arm raised, a cross in the left, rises towards the skies; the Genius of Death, with closed eyes, leans upon his extinguished torch.

Destination unknown.

SEPULCHRAL MONUMENT TO HERR VON GOETHE.

Medallion; marble.—On the tomb, at Rome.

Portrait of the son of the illustrious German author.

Plaster model in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO THE PAINTER BASSI.

Medallion; marble.—On the tomb, in Italy.

Portrait.

Plaster model in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO COUNT ARTHUR POTOCKI.

Bas-relief; marble.—Cracow Cathedral.

Three children are praying on the tomb of their father.

Modelled at Rome, in 1834, for the widow, and placed as an altar piece in the chapel erected over the tomb of the Count. The plaster model is in the Thorvaldsen Museum.

SEPULCHRAL MONUMENT TO M. MYLIUS.

Bas-relief; marble.—At Milan.

The car of Nemesis is drawn by two coursers; one is docile, the other rears, and the goddess strikes it. A dog runs beside the horses, and indicates the way. On the wheel the different phases through which fortune may make men pass are noted. Behind the car is a genius armed with a sword for the punishment of the guilty, and another laden with wreaths for the reward of the deserving. The signs of the zodiac figure on the back of the bas-relief, the Balance being close to the head of Nemesis.

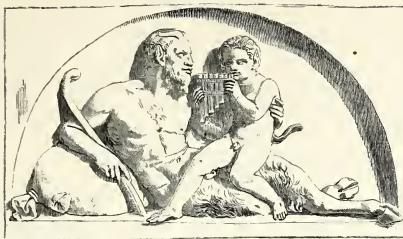
Modelled at Rome, in 1834. The plaster cast is in the Thorvaldsen Museum.

THE GENIUS OF LIFE AND THE GENIUS OF DEATH.

Group ; sketch.—Thorvaldsen Museum.

The Genius of Life has wings. He holds a lighted torch, and rests his right arm on the shoulder of the Genius of Death, whose torch is extinguished. The two figures stand before a coffer, on which are placed a cinerary urn and a winding-sheet.

Destination unknown.



PAN AND A YOUNG SATYR.

PUBLIC AND COMMEMORATIVE MONUMENTS.

MONUMENT TO THE MEMORY OF THE SWISS GUARDS WHO WERE MASSACRED ON THE TENTH OF AUGUST, 1792.

A colossal figure sculptured in the rock.—Lucerne.

The following description is translated from the French of M. Arthur Ponroy:—

“Imagine a profound and mysterious retreat reached by tortuous and descending paths. On the left hand is a châlet, which you might touch with your hand; forty paces in advance is the naked rock, cut sheer as if it had been cleft in two by a thunderbolt, with natural fissures across the granite strata, rude, fantastic furrows which might have been ploughed by the lightning. At the foot of the mountain is a large expanse of motionless greenish water; on the two sides rise groves of larch trees, whose dark, melancholy tops are lost among the angles of the rock, surmounted by a grim dome of magnificent oaks. * An invisible waterfall in the background sends its murmuring waters to feed that dead sea, in which nothing lives except the ever-renewed plaint of the funereal legend. Here and there through fissures in the grey rock puny threads of water filter, endless tears for ever flowing, and stones which weep as though to keep in eternal remembrance within those grand depths the law of majestic sorrow imposed upon them by genius.”

“Illacrymat templis ebur, araque sudant !

“Twenty feet above the lake, at the back of a gigantic niche, hollowed by the hand of man in the rock, a dying lion crouches—a lion three times as large as life; his flank is pierced by a broken spear; his

eyes, half shut, are terrible; one of his enormous paws hangs over the water, which reflects it; the other still clutches the raised fleur-de-lis upon a shield; and in all this magnificent image there breathes heroic strength and power, together with a sentiment of honour that touches the heart and fills it with serenity. Then, when your eyes droop under the imposing grandeur of this spectacle, behold a prodigy of art! You see it again in the water, reflected with green and grey tints which lend a fierce energy to this formidable composition, making it something fantastic and mysterious, like the wrath of Dante, and the great sadness of Shakspeare."

Modelled at Rome, in 1819. Sculptured in the rock by Lucas Ahorn, of Constance. The plaster model is in the Thorvaldsen Museum.

EQUESTRIAN STATUE OF PRINCE PONIATOWSKI.

Bronze.—Colossal statue.

The prince, on horseback, waves his sword in his right hand with a gesture of command. He is in Roman costume; the Polish eagle is sculptured on his cuirass.

This statue (which was modelled at Rome, in 1827) has disappeared. Two plaster models of the figure are in the Thorvaldsen Museum; the sketch of a first model, in a different attitude; and a separate plaster of the horse, according to the artist's first intention, at the moment of his recoil from being spurred into the Elster. This horse was cast in bronze after the death of Thorvaldsen, to figure among the four coursers of the Car of Victory placed above the frontal of the Museum. There is a plaster model of the equestrian statue of Poniatowski in the Gerhard Garden at Leipzig, near the place at which the prince died.

MONUMENT TO KING FREDERICK VI. OF DENMARK.

Bust; four bas-reliefs; marble.—Near Skanderborg, in Jutland.

The monument is composed of the colossal bust of the king, placed upon an enormous block of granite, with four faces; in each a bas-relief is inserted.

These bas-reliefs represent:—

The Institution of the Provincial States. A genius unfolds the scroll upon which the royal decree is inscribed. The figure is nude; the mantle is thrown upon the left shoulder.

The Deliverance of the Peasants. A genius, attired in a tunic loose upon the shoulder, breaks a yoke and chains.

The Exercise of Justice. A genius, his left hand resting on a sword, holds a pair of scales in his right; in one is the royal crown, in the other

a sickle. At his feet is the owl. The figure is arrayed in a tunic open on the right side.

The Protection of the Sciences and Arts. A genius, completely nude, holds a crown in his hand, and a lyre on his arm. On the ground are several emblematic objects.

The bust was modelled at Rome, in 1819; the bas-reliefs were modelled at Copenhagen, in 1842-43. The plaster casts are in the Museum, also a sketch for a statue of Frederick VI., modelled at Copenhagen, in 1840, which was to have been executed in colossal size for the Skanderborg Monument. The prince is seated upon the throne of Denmark, his right hand stretched out, a roll of paper in the left. He wears the coronation robes.

EQUESTRIAN STATUE OF THE ELECTOR MAXIMILIAN I. OF BAVARIA.

Bronze.—Platz Wittelsbach, at Munich.

The Elector wears the armour of the period of the Thirty Years' War; his head is uncovered. He extends the right hand in command, and reins in his horse with the left.

Modelled at Rome, from 1833-36. A plaster model of the statue, and two separate models of the horse, are in the Thorvaldsen Museum.

MONUMENT TO LORD BYRON.

Marble.—Library of Trinity College, Cambridge.

The poet, in modern costume, is seated upon the ruins of some Greek columns. His head is uncovered. He holds in his hand his poem *Childe Harold*, and raises towards his chin his left hand, holding a pen. On one side of the Greek fragment is AΘΗΝΗ, with the owl; on the other, Apollo's lyre and gryphon. A death's-head is upon the broken column.

The bas-relief represents the Genius of Poetry, who tunes his lyre, and rests his foot upon the prow of a skiff.

Modelled at Rome, in 1831. In addition to a small sketch of the statue, there are two plaster models in the Museum. The attitude of the first, which was not executed, is somewhat different. The plaster, and a repetition in marble of the bas-relief, are also in the Museum.

MONUMENT TO SCHILLER.

Bronze.—At Stuttgart.

The poet, dressed in a large mantle, his head girt with laurel, is standing. In his right hand he holds a pen, in the left a book.

Three bas-reliefs are inserted into the pedestal of the statue.

Apotheosis of Schiller. Jupiter's eagle, holding a scroll in its talons, supports a globe surmounted by a star, and on which the name of the

poet is inscribed. The zodiacal signs of the Scorpion and the Bull, which presided at the birth of Schiller, figure in this composition. The Muses of Tragedy and History are flying on either side.

The Genius of Poetry. He is flying; the lyre is suspended from his left arm, and a star shines above his head.

Victory. This figure is springing into the air, holding a palm branch and a crown. The loose tunic leaves the right breast bare.

On the fourth face of the pedestal is a lyre borne by Apollo's gryphons, with the date, 1839.

Modelled at Rome, in 1835, erected in 1839. A colossal plaster of the statue, and a small sketch in which the poet holds not a book but a scroll, with plasters of the three bas-reliefs, are in the Museum.

MONUMENT TO GUTENBERG.

Bronze.—At Mayence.

The inventor of printing, in the dress of the Middle Ages, is standing; in his right hand he holds moveable types; on his left arm rests the first Bible which was printed.

In one of the bas-reliefs, Gutenberg is seated before a case, showing the type to Faust, who leans on one of the carved planks which were used before the invention of moveable type.

The other bas-relief represents Gutenberg examining the impression of a sheet which is coming out of the new press, at which a printer is working.

Modelled at Rome, 1833-35, by Bissen, after the sketches by Thorvaldsen; erected at Mayence in 1837. The plaster models, the sketch of the statue, and that of the *Invention of the Press*, are in the Museum. There is also a plaster model of the statue in the Library at Mayence.

MONUMENT TO COPERNICUS.

Statue; bronze.—University Square at Warsaw.

Astronomy, seated, looks at the sky. In the left hand the figure holds a globe, in the right a compass.

Modelled at Rome, in 1823. The plaster model is in the Thorvaldsen Museum.

MONUMENT TO APPIANI.

Medallion and bas-relief; marble.—Academy of the Fine Arts at Milan.

The head of Appiani is sculptured in the medallion; the bas-relief represents the Three Graces listening sorrowfully to Love, who sings the praises of the painter.

Modelled at Rome, in 1821. The plaster models, and a marble copy of the bas-relief, are in the Museum.

MONUMENT TO LORD MAITLAND.

Bust and bas-relief.—Isle of Zante.

This monument, erected to commemorate the administration of the Lord Commissioner of the Ionian Isles, is composed of the bust of that personage, and of a bas-relief inserted in the pedestal.

The bas-relief represents Minerva unveiling Vice, under the form of a woman richly attired, and surrounding Virtue, who is recognized by the simplicity of her garb, with a protecting arm.

Modelled at Rome, in 1818. The plaster models are in the Thorvaldsen Museum.

MONUMENT TO HANS MADSEN.

Bas-relief; bronze.—Church of Svanninge, in Denmark.

This bas-relief recalls an incident of the war of 1435. Hans Madsen, having been taken prisoner by the Lubeckians, escaped from their hands and rejoined the Danish army. He is represented bare-footed, holding a hop-pole by the help of which he has crossed the river: he is explaining the enemy's plans to the Danish General, who, dressed in the iron armour of the warriors of the fifteenth century, is accompanied by his secretary.

Modelled at Nysö, in 1841, for Count Bille-Brahe. Hans Madsen was a priest at Svanninge. The model is in the Museum. It is inscribed: "NYSÖ, *March 5, 1841.*"

MONUMENT TO PRINCE SCHWARZENBERG.

Sketch.—Thorvaldsen Museum.

The General, standing on a pedestal, holds a baton in his hand. On one side of the monument is Nemesis noting the great deeds of the warrior; on the other is Victory, offering him a palm branch. The entry of the prince into Leipsic, in 1813, is represented on the face of the pedestal. A lion lies beneath this bas-relief.

Modelled at Rome, in 1824, for Prince Metternich. This monument was not executed; the lion only was sculptured in marble. (See VARIOUS SUBJECTS.)

MONUMENT TO GOETHE.

Sketch.—Thorvaldsen Museum.

The poet, standing, is reading in a book, held in his left hand. The right hand, which hangs down, holds a pen. At the feet of Goethe is a lyre.

Modelled at Copenhagen, in 1839, for a committee formed at Frankfort, but not executed. Thorvaldsen made another sketch, which is also in the Museum, in which the poet is represented sitting, the head erect.



LOVE AND BACCHUS.

MYTHOLOGICAL AND HEROIC SUBJECTS.

I.

GROUPS AND STATUES.

MERCURY.

Statue ; marble.—Thorvaldsen Museum.

Mercury has put Argus to sleep by playing on the syrinx ; he gently removes the instrument from his lips, and draws away the sword with his right hand ; fearing to awake his adversary, he catches the sheath under his heel. The god is seated, but just about to rise.

Modelled at Rome, in 1818. This statue has been executed in marble several times ; among others for Mr. Baring, afterwards Lord Ashburton (1822), and for Count Potocki (1829). Another copy was sculptured in 1824, which was purchased, after the artist's death, by the Spanish Government. The Thorvaldsen Museum possesses one plaster model, the Louvre another. This statue is also to be seen in the Marble Palace at Potsdam.

MARS AND LOVE.

Colossal group ; marble.—Thorvaldsen Museum.

Mars has laid down the helmet and sword. He leans with his left hand on his lance reversed, in the right he holds one of the arrows of Love. The son of Venus has got hold of the sword of the God of War, and looks up at him smiling.

Modelled at Rome, in 1810. The subject is taken from the 14th Ode of Anacreon. The plaster model is in the Thorvaldsen Museum. At an earlier period, in 1808, the

artist had composed a statue of *Mars the Pacificator*, for the Prince of Bavaria. The god stands upright, holding in his right hand an olive branch, in the left his reversed lance. He has laid aside his helmet and sword against the trunk of a palm tree : the doves of Venus are close by. It has been asserted by certain German journals that this work was executed in marble for Russia and England ; but Thorvaldsen assured Thiele that his assertion is untrue. The clay model has disappeared.

APOLLO.

Statue ; marble.—Bought by M. de Ropp, at Mietau.

Apollo stands upright, his head crowned with laurel, in his right hand is the plectrum, on the left arm the lyre. He is about to sing. The Delphic tripod is by his side.

Modelled at Rome, in 1805, for the Countess Woronzoff, who, however, received only a repetition of it, in which the tripod is replaced by the stem of a tree. The plaster model of the second statue is in the Thorvaldsen Museum.

BACCHUS.

Statue ; marble.—Bought by Countess Woronzoff.

The god, standing up, is overpowered by the fumes of wine. In his left hand is a thyrsus, in the right a cup.

Modelled at Rome, in 1805, for the Countess Woronzoff ; repeated in marble for Prince Maltus Putbus, in the Island of Rügen. This statue is also to be seen in the Marble Palace at Potsdam.

ADONIS.

Statue ; Carrara marble.—Glyptothek at Munich.

The young shepherd is returning from hunting ; he has thrown off his mantle and hung a hare on the trunk of a tree against which he leans.

Modelled at Rome, in 1805, for the Prince of Bavaria. The plaster model in the Thorvaldsen Museum is not quite the same as the marble, which the artist modified considerably. It is true that the marbles executed by pupils are not always worked so carefully as the models by the master. Thus, in order to judge Thorvaldsen's work with strict justice, one must have seen the plaster models in the Museum at Copenhagen.

JASON.

Colossal statue ; marble.—Bought by Mr. Thomas Hope.

The hero, armed with a lance, comes forward, bearing on his arm the golden fleece, which he has won by killing the dragon which guarded it. He turns his head aside, and seems to cast a last glance of disdain upon his vanquished enemy.

Modelled at Rome, in 1802. In the Museum is a marble, and the plaster model, in which the alterations made by the artist for the repetition may be observed.

POLUX.

Copy.—Statue ; plaster.—Thorvaldsen Museum.

Reduction of an antique colossal statue, one of the Dioscuri of Monte Cavallo.

Executed at Rome, in 1797.

VULCAN.

Colossal statue ; marble.—Thorvaldsen Museum.

The god stands upright. In his right hand is the hammer, which he rests on the anvil; in his left are the pincers. The sword and helmet of Mars, and the quiver and arrows of Love, are at his feet.

Modelled at Rome, in 1838. The plaster model and a sketch are in the Museum.

HERCULES.

Colossal statue ; bronze.—Façade of the Palace of Christiansborg at Copenhagen.

Hercules stands upright; in his right hand is the club, which rests upon the ground. The lion's skin is thrown over his left shoulder.

Modelled at Copenhagen, in 1843 ; cast in bronze by Dalhoff. In the Museum is a plaster model, done in 1839, and also a sketch, which differs widely from the ultimate execution. In the latter, Hercules, who has a bristly beard, holds in one hand the apples of the Garden of Hesperides, and in the other the club, which rests upon his shoulder.

ESCULAPIUS.

Colossal statue ; bronze.—Façade of the Palace of Christiansborg.

Esculapius holds in his left hand the staff round which the serpent twines, and in the other medicinal plants.

Two sketches, modelled in 1839, are in the Museum. The statue was executed in colossal size after the artist's death, by M. Bissen.

NEMESIS.

Colossal statue ; bronze.—Façade of the Palace of Christiansborg.

Nemesis, standing upright, holds in the left hand the end of her mantle, in her right the rudder. Her attributes, the reins and the wheel, are at her side.

Executed in colossal size after the artist's death, under the direction of M. Bissen. Thorvaldsen had modelled two sketches in 1839, which are in the Museum.

MINERVA.

Colossal statue ; bronze.—Façade of the Palace of Christiansborg.

The goddess, standing upright, leans on her lance with the right hand, and holds an olive branch in the left. The owl is at her feet.

Two sketches, modelled in 1839, are in the Museum. M. Bissen presided over the execution of the colossal statue, after the death of Thorvaldsen.

LOVE AND PSYCHE.

Group ; marble.—Bought by Countess Woronzoff.

Love clasps the young girl, who is about to drink of the cup of Immortality, with one arm. He gently entreats her to drink. Psyche hesitates.

Modelled at Montenero, in 1804, and finished in 1805. The first marble was ordered by the Countess Woronzoff ; the second was bought by Prince Maltus Putbus, of Rügen. The third marble, and the plaster model, are in the Thorvaldsen Museum.

LOVE.

Statue ; marble.—In Courland.

Love, crowned with roses, leans against the stem of a tree. In his right hand he holds a butterfly, the emblem of the soul ; in his left an arrow, with which he is about to torment it. Hercules' lion's skin lies on the stem of the tree. Love, conqueror of strength and of the soul, has laid down his bow and quiver.

Modelled at Rome, in 1811. The model of this statue, with which no doubt the artist was not satisfied, has disappeared.

LOVE, THE CONQUEROR.

Statue ; marble.—Prince Esterhazy's Gallery, at Vienna.

The god is examining the point of one of his arrows, which he holds in his right hand, in the left is the bow. He leans against the trunk of a tree, on which the lion's skin of Hercules is thrown, and is surrounded by other trophies of his victories over the gods ; the thunderbolts of Jupiter, the helmet of Mars, and the lyre of Apollo.

Modelled at Rome, in 1814. A plaster moulded on the marble is in the Thorvaldsen Museum.

LOVE, THE CONQUEROR.

Statue ; marble.—Variation of the preceding figure.—Thorvaldsen Museum.

The head of the god is bent, and the hand which holds the arrow is close to his breast. Among the attributes of the vanquished gods are those of Neptune and Pluto, the broken thyrsus of Bacchus ; and in Neptune's helmet the doves of Venus have made their nest with the scraps of the plume which they have torn.

Modelled at Rome, in 1823. The plaster model is in the Museum.

BACCHUS AND ARIADNE.

Group ; plaster.—Thorvaldsen Museum.

Bacchus and Ariadne are seated. The god holds a cup in the left hand, and clasps the daughter of Minos with his right arm. Ariadne

bends down and pours the beverage into the cup, passing her left arm over the shoulder of Bacchus.

Modelled at Rome, in 1798.

ACHILLES AND PENTHESILEA.

Group ; sketch.—M. Thiele's Library at Copenhagen.

Achilles supports the wounded queen of the Amazons in his arms.

Modelled at Rome, in 1798.

PSYCHE.

Statue ; marble.—Thorvaldsen Museum.

The upper portion of the young girl's body is uncovered ; the drapery falls below the hips and covers the limbs. Psyche, returning from hell, carries the box which contains the perfume of beauty ; she stops, and, with her hand upon the lid, hesitates between fear and curiosity.

Modelled at Rome, in 1811. The plaster model is in the Museum. This composition was executed in half-size for the brother of Mr. Thomas Hope.

LOVE, AS A CHILD.

Statue ; marble.—Thorvaldsen Museum.

The god stands upright, his left hand on his bow.

Modelled at Rome, in 1814. The plaster model is also in the Museum.

GANYMEDE.

Statue ; marble.—Bought by the Countess Woronzoff.

The youth, wearing a Phrygian cap, is nude ; his chlamys falls from the left arm, which he advances in presenting the full cup. The right hand, holding the pitcher, is lowered.

Modelled at Rome, in 1805, for the Countess Woronzoff. The plaster model, and a repetition in marble, are in the Museum.

GANYMEDE.

Statue ; marble.—Bought by M. de Krause, Austrian Consul at St. Petersburg.

The attitude differs from that of the preceding model. Ganyমেদে pours the water into the cup with the right arm, raised.

Modelled at Rome, in 1816. A repetition of the marble, and a plaster moulded upon the model, are in the Museum.

GANYMEDE AND THE EAGLE.

Group ; marble.—Bought by the Duke of Sutherland.

Ganymede kneels on one knee before Jupiter in the form of an eagle. The young man holds the amphora with the right hand, and presents the cup with the left.

Modelled at Rome, in 1817. The plaster, and a repetition in marble, are in the Museum. Another repetition in marble, reduced size, existed in 1824, in the artist's studio. M. Thiele did not know what had become of it, but I believe I have found it at Hottingner's, Rue Bergère, Paris,—unless, indeed, it is the group which figures at present in the Tosi Gallery at Brescia.

TWO CARYATIDES.

Marble.—On either side of the throne in the Palace of Christiansborg, at Copenhagen.

These two figures resemble the caryatides of the Erechtheum. One, with the left hand upon the breast, wears the Doric garb, covered by a goat's skin ; she personifies the people. The other, in Ionic attire, wears a peplum with shoulder straps, and holds a curl of her hair in her right hand ; she personifies the upper classes of society.

Modelled at Rome, in 1813, by order of a Polish Committee, after the resolution taken by the Polish Chamber, June 26th, 1812. This resolution was founded upon the words addressed by the Emperor, at Vilna, to the ten Polish personages who were sent to him. The destination of these figures was afterwards changed. The plaster models are in the Museum.

HOPE.

Statue ; marble.—Thorvaldsen Museum.

This figure, imitated from the marbles of Ægina, conforms to the semi-hieratic type admitted by Greek art at that epoch for the representation of Hope. The goddess advances slowly, her face is entirely placid ; with the left hand she raises the train of her long tunic, in the other she holds a flower without a corolla, on the point of seeding. The head of Hope is crowned by a large diadem, and her hair falls in thick curls.

Modelled at Rome, in 1817–18. The plaster model is in the Museum. Two marbles, slightly reduced, were purchased by Baron Wilhelm von Humboldt. One was placed in his château, near Tegel ; the other on the tomb of the Baroness, in the garden of the château. There is a copy in the château of Sans-Souci, and a plaster in the Berlin Museum.

HEBE.

Statue ; plaster.—Thorvaldsen Museum.

The young girl presents a full cup with her left hand ; the amphora is held by the right. Her drapery is loose on the right shoulder, and leaves the right breast uncovered.

Modelled at Rome, in 1806.

HEBE.

Statue ; marble.—Bought by Mr. Alexander Baring.

This figure, which varies from the preceding model, expresses more correctly the mingled grace and modesty proper to the young goddess. The tunic is fastened on the shoulders, and both breasts are covered ; the attitude is the same.

Modelled at Rome, in 1816. A repetition in marble, and the plaster model retouched by the artist, are in the Museum. This figure was executed in gilt bronze for Prince Christian Frederick, afterwards King of Denmark.

THE THREE GRACES.

Group ; marble.—In the country-house of M. Donner, near Altona.

The central figure is presented in full face, the two others in profile. The central figure clasps her sisters with extended arms ; they lean on her, and embrace her. One of the goddesses, seen from the right, touches the face of the central one with an affectionate gesture of the left hand. Love, seated, plays the lyre ; behind the group is a vase upon which the garments of the three sisters are thrown.

This marble is, unfortunately, veined. The composition was modelled at Rome, 1817–19. The plaster model, and a sketch, in which the attitudes are somewhat different, are in the Thorvaldsen Museum. Love does not figure in this sketch ; his place is occupied by a basket of flowers.

THE THREE GRACES.

Group ; marble.—Thorvaldsen Museum.

This composition is a variation of the preceding group. The attitudes are different, especially those of the two figures on the right and left. One presents an arrow, which the other touches with the tip of her finger. The latter is almost in full face. The inclinations of the three heads, and the position of the limbs, also differ from those of the first model.

Modelled at Rome, in 1848. The plaster model is also in the Museum.

LOVE.

Statue ; marble.—Thorvaldsen Museum.

A repetition of a figure in the preceding group.

This statue has been executed many times ; among others for Count Rantzau-Breitenbourg. The Museum has a plaster model of it taken from that made at Rome in 1819.

VENUS TRIUMPHANT.

Statue ; marble.—Bought by the Countess Woronzoff.

Venus, nude, holding in her hand the apple adjudged to her as the prize of beauty.

Modelled at Rome, in 1805. Executed also in marble for M. de Ropp, at Mietau, Courland, who possessed this copy in 1821. The plaster model has disappeared.

VENUS TRIUMPHANT. (See Frontispiece.)

Statue ; marble.—Bought by Lord Lucan.

The nude goddess is resuming her garment with the left hand, while in the other she holds the apple, at which she looks.

Modelled at Rome, 1813–16. Repetitions in marble were executed for the Duchess of Devonshire, and Mr. P. C. Labouchere (villa near Windsor). Another marble may be seen in the Pitti Palace, at Florence. An excellent copy in marble, and the plaster model, are in the Thorvaldsen Museum. There is one at the Louvre, and one in the Berlin Museum.

TERPSICHOE AND EUTERPE.

Statues ; stucco.—Interior of the Amalienborg Palace.

Terpsichore plays the tambourine ; Euterpe the flute.

Modelled at Copenhagen, in 1794.

TWO MUSES.

Statues ; stucco.—Grand Staircase of the Amalienborg Palace (in niches).

These two figures have too little character to render it possible to know which of the Muses each is intended for. The attitudes and draperies are deficient in style.

Modelled at Copenhagen, in 1794.

PEACE.

Group ; plaster.

The winged goddess stands upon a globe. In the right hand she holds a cadmus, and her left arm surrounds the Genius of Abundance and Wealth. She treads under foot the instruments of War.

Modelled between 1798 and 1800. This group, described by M. Thiele, has no doubt been destroyed.

MELPOMENE.

Statue ; sketch.—In the possession of Madame Frederica Brun.

The Muse, arrayed in a tunic and mantle, holds a club in her right hand. The tragic mask lies at her feet.

Modelled at Rome, in 1800.

VENUS CROWNING MARS THE CONQUEROR.

Group.—Disappeared.

Modelled at Rome, in 1798.

VENUS AND LOVE.

Sketch.—Thorvaldsen Museum.

The goddess is seated, and seems to be gently reproaching her son, who stands, leaning against her. The left fore-arm of Love is wanting; it probably held an arrow; the bow is in the right.

A TRIUMPHANT MUSE.

Group; sketch.—Thorvaldsen Museum.

The Muse, her head girt with laurels, stands upright in a chariot. The left hand grasps a sceptre, the right a scroll. Love, seated on the edge of the chariot, holds the reins, and drives the horses.

Modelled at Rome, about 1827.

VICTORY.

Statue; sketch.—Thorvaldsen Museum.

The goddess, standing in a chariot, holds the reins, and controls the spirited steeds.

This sketch served as a model for the colossal *Victory* which figures on the summit of the façade of the Thorvaldsen Museum. The statue was modelled and cast in bronze after the artist's death.

A SYBIL.

Statue; sketch.—Thorvaldsen Museum.

The Erythrean Sybil (the letters *ryth* are traced on the pedestal) leans upon a tripod, and holds a half-open scroll in her left hand. In the other is a stylus. She is heavily draped, and the head is covered.

It had been intended to place two figures of Sybils, this and the following, with two of the Old Testament prophets, in the niches of the great portal of the Frue Kirke; thus showing that the advent of Christ was predicted by the Pagans as well as by the Jews (Müller.) The Sybils had been, in fact, admitted among the sculptures of a number of the Renaissance churches. The project was, however, abandoned.

A SYBIL.

Statue; sketch.—Thorvaldsen Museum.

This figure is standing upright, and according to the movement of the upper arms, the fore-arms, which are wanting, must have been raised. The head is covered. A wide mantle covers the shoulders. On the remains of the pedestal the letters *ma* may be traced, which leads to the conclusion that the artist wished to represent the Cumaean Sybil.

II.

BAS-RELIEFS.§ I.—*Mythological Subjects.*

VULCAN FORGING THE ARROWS OF LOVE.

Bas-relief; marble.—Bought by M. Baillie, for Mr. P. C. Labouchere, and now belongs to his son, Lord Taunton, Quantock, Bridgwater.

Vulcan is forging the arrows. Venus, seated in front of him, steeps their points in honey, with which her son mingles gall. Love has taken up the spear of Mars. The God of War handles one of the arrows contemptuously.

Modelled at Rome, in 1814-15. The subject is taken from the 45th Ode of Anacreon. Two plasters are in the Thorvaldsen Museum, the model and a varied repetition, in which Mars holds the drapery, thrown over his right shoulder, with the left hand.

THE DANCE OF THE MUSES ON HELICON.

Bas-relief; marble.—Bought by Baron von Schubart, for his villa at Montenero, near Leghorn.

On the left, Apollo, seated on a rock, plays the zither. The Three Graces are surrounded by the Nine Muses, who are dancing, but each preserves her distinctive characteristics. Euterpe, Erato, and Terpsichore are grouped together. Clio and Melpomene advance more gravely. Thalia bounds joyously. Calliope and Urania come next. Polhymnia, a zither in her hand, also figures in this composition. At the back a swan is seen.

Modelled for the first time in 1804, at Montenero. The marble was executed in 1807. In 1816 Thorvaldsen took up the subject again, and modified it considerably; the head of Apollo and that of Thalia are different, and the swan floats in the foreground. A marble, and a plaster model of this varied composition, are in the Museum.

PROCESSION TO PARNASSUS.

Bas-relief; plaster.—Thorvaldsen Museum.

Apollo is seated in a chariot, to which Pegasus, led by a genius carrying a torch, is harnessed. The Graces dance before, driven by Love, with reins trimmed with roses. A second cupid flies over the three sisters' heads, and scatters flowers in their path. Then come the Muses: Clio, Euterpe, Thalia, Melpomene. A third cupid plays the lyre to Terpsichore and Erato, who are dancing; Polhymnia walks pensively, Urania turns to look at the stars; Calliope is writing. The procession is closed by Mnemosyne, accompanied by Harpocrates, followed by the Genius of Poetry, who wears a crown of

laurel, carries a palm, and guides the steps of Homer. The blind poet sings and accompanies himself on the zither.

Modelled at Rome, in 1832. Thorvaldsen had projected the composition of a large frieze, representing a procession of all the poets, of which this piece was only the first portion.

NIGHT.

Bas-relief ; marble.—Bought by Lord Lucan.

The goddess, her head decked with poppies, springs upwards into space, carrying in her arms her two children, Death and Sleep. The owl accompanies her.

Modelled at Rome, in 1815. Executed a great number of times in marble, among others for Prince Metternich. A copy was placed in 1826 on a tomb in the Holmen Church, at Copenhagen. A marble, and the plaster model, are in the Museum.

MORNING.

Bas-relief ; marble.—Bought by Lord Lucan.

The young Eos flies through the air, and scatters flowers with both his hands. A genius, carrying a lighted torch, leans on the shoulders of the goddess.

Modelled at Copenhagen, in 1815. Frequently repeated, with the *Night*, to which it is a pendant, in marble. A copy was purchased by Prince Metternich ; the Museum has one, and also the plaster model. Repetitions of this and the preceding bas-reliefs are to be seen in the Tosi Gallery at Brescia. There are several half-size marbles of *Night* and *Morning*.

THE AGES OF LOVE.

Bas-relief ; marble.—Bought by Mr. P. C. Labouchere, and now belongs to Lord Taunton.

Psyche is seated beside a cage in which little cupids are enclosed ; she distributes them to everybody. A child innocently draws near to play with them ; a young girl hardly dares to caress them ; another, somewhat older, kneels in an attitude of adoration before the cupid which Psyche gives her. Behind is a young woman, who passionately kisses another cupid. A woman, who bears within her the fruit of love, holds a little sleeping god by the wings. Love stands triumphantly on the shoulder of a man, who seems overburdened by his weight ; and, further on, he flies away, laughing at an old man, who stretches towards him his trembling hands.

Modelled at Rome, in 1824. The plaster model, and a marble copy, are in the Museum. M. Donner has in his villa, at Altona, a marble vase, on which the artist has sculptured this composition.

THE SHEPHERDESS WITH THE NEST OF LOVES.

Bas-relief ; marble.—Thorvaldsen Museum.

In this graceful composition the different characteristics of Love are represented. The Shepherdess is seated, with the nest upon her knees ; one of the loves is not yet awake ; Faithful Love caresses the dog ; the third, soothed by Hope, lays his head on the arm of the Shepherdess ; two others kiss each other passionately ; Fickle Love flies into the air, and the young girl vainly stretches her arms towards him.

Modelled at Rome, in 1831. Suggested by a painting at Pompeii, which probably represents Leda with Castor, Pollux, and Helen. The plaster model is in the Museum. One marble was bought by the King of Wurtemberg.

LOVE AND ANACREON.

Bas-relief ; marble.—Bought by the Count de Schönborn.

The poet, seated on his bed, is drying the limbs of Love, who stands upright. The god strikes an arrow into the breast of Anacreon.

Modelled at Rome, in 1823. The subject is taken from the 3rd Ode of Anacreon. A marble copy of this composition was bought by Mr. Thomas Hope. The plaster model, and a Parian marble, are in the Museum.

LOVE AND ANACREON.

Bas-relief ; marble.—Thorvaldsen Museum.

A varied repetition of the foregoing ; the right knee of the poet is stretched out upon the bed.

Placed in a sort of niche, as a pendant to *Love and Bacchus*.

LOVE AND BACCHUS.

Bas-relief ; marble.—Bought by Mr. Knudsen, of Trondhjem.

Bacchus, stretched upon a goat's skin, presents a cup to Love, who drinks. On the left are the arrows of Love ; on the right a panther, rearing itself up to lick the vase which contains the wine.

Modelled at Rome, in 1810. The plaster model is in the Museum.

LOVE AND BACCHUS.

Bas-relief ; marble.—Thorvaldsen Museum.

A variation of the preceding composition. The panther lies down on the right.

Modelled at Rome some time after the foregoing. The plaster model is in the Museum.

LOVE, BACCHUS, AND BATHYLLUS.

Bas-relief ; marble.—Bought by the Count de Schönborn.

Bacchus and Love are dancing on the grapes in a wine-press. Bathyllus brings more grapes, and casts them into the basin.

Modelled at Rome, in 1811. The subject is taken from the 17th Ode of Anacreon. A copy in marble and the plaster model are in the Museum.

LOVE LEAVES PYSCHÉ SLEEPING.

Bas-relief ; plaster.—Thorvaldsen Museum.

While Pysché sleeps, Love steals noiselessly away.

Modelled at Nysö, in 1841.

PYSCHÉ LOOKING AT LOVE.

Bas-relief ; plaster.—Thorvaldsen Museum.

The young girl draws near to the couch on which Love rests ; she holds a lamp over the head of the god, and stands in the attitude of surprise.

Modelled at Nysö, in 1841.

LOVE REVIVING PSYCHÉ.

Bas-reliefs ; marble.—Bought by M. Dalmar.

Psyché, having opened the box she has brought away from hell, and which ought to have contained the perfume of beauty, has fainted. Love hastens to remove the fatal vapour, and, at the same time, seizes an arrow, with which to touch Psyché, and recall her to life.

Modelled at Rome, in 1810. A marble copy and the plaster model are in the Museum.

THE FOUR ELEMENTS.

Four bas-reliefs ; marble.—Thorvaldsen Museum.

1. *Love, the Ruler of Heaven.* He is carried upwards by an eagle, and armed with the thunderbolts of Jupiter.

2. *Love, the Ruler of the Earth.* Armed with the club of Hercules, he leads a lion by the mane. The lion licks his feet.

3. *Love, the Ruler of the Seas.* The god, borne upon the back of a dolphin, holds Neptune's trident in his hand.

4. *Love, the Ruler of Hell.* He leads Cerberus with his bow, and has carried off Pluto's fork.

Modelled at Rome, in 1828. Repeated in marble several times ; among others for the Grand-Duke Alexander Nicolaievitch, of Russia, and for Mr. Labouchere. The plaster models, two varied copies of *Love, the Ruler of Heaven*, and a sketch of *Love, the Ruler of the Earth*, are in the Museum.

LOVE, THE LION-TAMER.

Bas-relief ; marble.—Bought by Prince Maltus Putbus, of Rügen.

Love, riding on a lion, seizes him by the mane, and holds an arrow with which to goad him.

Modelled at Rome, in 1809. The plaster sketch is in the Museum.

LOVE, THE LION-TAMER.

Bas-relief ; marble.—Thorvaldsen Museum.

A variation of the preceding subject. Love, riding on the lion, fits an arrow to his bow.

Modelled at Rome, in 1831. The plaster model is also in the Museum.

LOVE AND HYMEN SPINNING THE WOOF OF LIFE.

Bas-relief ; marble.—Thorvaldsen Museum.

Love holds the distaff, and spins ; Hymen, kneeling, turns the spindle.

Modelled at Rome, in 1831. The subject is taken from a verse of Theocritus. The plaster model is also in the Museum.

LOVE AND HYMEN.

Bas-relief ; marble.—Thorvaldsen Museum.

Love and Hymen are flying ; the former fits an arrow on his bowstring, the other lifts his torch.

Modelled at Nysö, in 1840. Composed as a model for the medal struck on the occasion of the marriage of Prince Frederick Charles Christian and Princess Caroline of Mecklenburgh-Strelitz.

LOVE AND GANYMEDE.

Bas-relief ; marble.—Thorvaldsen Museum.

Ganymede and Love, seated opposite to one another, are throwing dice, to decide as to which of the two is the more beautiful. Ganymede indicates that he has thrown the highest number. Love points to himself, affirming that, nevertheless, he will always be conqueror.

Modelled at Rome, in 1831, from a passage in Simonides, indicated by the poet Ricci.

LOVE CASTING A NET.

Bas-relief ; marble.—Thorvaldsen Museum.

The Soul, represented under the form of a butterfly, has just been caught in the net.

Modelled at Rome, in 1831. The subject was given by Ricci. The plaster model is also in the Museum.

LOVE AND THE DOG.

Bas-relief; marble.—Thorvaldsen Museum.

Modelled at Rome, in 1831, from a suggestion of Ricci's. The plaster model is also in the Museum.

LOVE PICKING UP SHELLS.

Bas-relief; plaster.—Thorvaldsen Museum.

Love wanders on the sea-shore.

Sketch modelled at Rome, in 1831, from a suggestion of Ricci's.

LOVE MAKING FLOWERS SPRING UP.

Bas-relief; plaster.—Thorvaldsen Museum.

Love touches a stony soil with an arrow, and flowers spring up.

Sketch modelled at Rome, in 1831. Subject given by Ricci.

LOVE INSCRIBES THE LAWS OF JUPITER.

Bas-relief; marble.—Thorvaldsen Museum.

The king of the gods is sitting on his throne. Love, standing upright, writes with the point of an arrow.

Modelled at Rome, in 1831, from a suggestion of Ricci's. The plaster model is also in the Museum.

LOVE AND THE ROSE.

Bas-relief; marble.—Thorvaldsen Museum.

Love, standing before Jupiter and Juno, presents the rose, and entreats them to make her Queen of Flowers.

Modelled at Rome, in 1831. Subject suggested by Ricci. Plaster model in the Museum.

LOVE SETS FIRE TO A ROCK.

Bas-relief; marble.—Thorvaldsen Museum.

The god, armed with a torch, sets fire to the edges of a cavern.

Modelled at Rome, in 1831. The subject suggested by Ricci.

LOVE WITH ROSES AND THISTLES.

Bas-relief; plaster.—Thorvaldsen Museum.

Love, seated, holds out roses in his left hand, while he hides the right, filled with thistles, behind him.

Modelled at Rome, in 1837. A varied repetition in plaster, in which Love is standing, is in the Museum.

LOVE NAVIGATING.

Bas-relief; plaster.—Thorvaldsen Museum.

With one hand Love holds the sail, with the other his bow, which serves as a rudder. The mast of the bark in which he sits is wreathed with roses.

Modelled at Rome, in 1831. In the Museum there is a variation, in plaster. Love is resting on the right knee, without the wreath.

LOVE CARESSING A SWAN.

Bas-relief; marble.—Bought by Count Schönborn.

Love holds the swan by the neck; two young boys gather fruits, which they place in a basket.

Modelled at Rome, in 1811. It has occasionally been executed as an emblem of Summer, for a pendant to the *Love, Bacchus, and Bathyllus*, which represents Autumn. In this series, *Love and Anacreon* should have symbolized Winter, but no analogous composition was executed to characterize Spring. A marble and the plaster model are in the Museum.

LOVE ON A SWAN.

Bas-relief; marble.—Thorvaldsen Museum.

Jupiter, metamorphosed into a swan, to seduce Leda, goes into the water, carrying Love on his back.

Modelled at Nysö, in 1840.

LOVE ON A SWAN.

Bas-relief; plaster.—Thorvaldsen Museum.

Jupiter, metamorphosed, is advancing towards Leda. He swims, and Love, kneeling on his back, adjusts an arrow to his bow.

Modelled at Nysö, in 1840.

JUPITER, LOVE, AND LEDA.

Bas-relief; plaster.—Thorvaldsen Museum.

Leda kneels before the swan, caressing him; Love flies away, carrying off the thunderbolts of Jupiter.

With the inscription: Nrsö, February 3rd, 1841.

LOVE STUNG BY A BEE.

Bas-relief; marble.—Bought by Prince Maltus Putbus, of Rügen.

The child Love has been stung by a bee, in gathering a rose; he cries, and complains to his mother.

Modelled at Rome, in 1809. The subject is taken from the 40th Ode of Anacreon. A marble, and the plaster model of a varied repetition, are in the Museum.

LOVE HELD CAPTIVE BY THE GRACES.

Bas-relief; plaster.—Thorvaldsen Museum.

Love is fastened to two trees by bonds formed of roses. The Graces lie on the ground near him. One has taken up an arrow, whose point the second touches. The third holds the end of the chain of roses. The god looks at them tenderly.

Modelled at Rome, in 1831. Subject taken from the 30th Ode of Anacreon. The plaster model is in the Thorvaldsen Museum.

JUPITER, MINERVA, AND NEMESIS.

Bas-relief; terra-cotta.—Façade of the Palace of Christiansborg, at Copenhagen.—Colossal.

The sovereign of the gods is seated upon his throne, sceptre in hand. On the right and left of Jupiter are Minerva and Nemesis, surrounded with their attributes. At the two extremities are Tellus, with a goat, and Oceanus, with dolphins. The signs of the Zodiac are represented on the step of the throne.

Modelled at Rome, in 1808. The plaster model is in the Museum. The terra-cotta was not executed until after the death of the artist, by M. G. Borup, and placed on the front of the Palace in 1847.

HERCULES AND HEBE (*Strength*).

Bas-relief; marble.—Façade of the Palace of Christiansborg.—Medallion.

The Goddess of Youth, standing upright, pours water into the cup held by Hercules. The demi-god sits on the lion's skin, his right hand resting on his club.

Modelled at Rome, in 1808–10; placed on the façade of the Palace in 1825, with the three following medallions. The plaster model is in the Museum. Count Schönborn has marble copies of this and the three following at his country-house near Geibach, in Bavaria; they had been ordered by the Duke of Leuchtenberg, and were not finished until after the death of that prince. These four medallions, in marble, reduced size, are also in the Museum.

ESCULAPIUS AND HYGÆIA (*Health*).

Bas-relief; marble.—Façade of the Palace of Christiansborg.—Medallion.

Esculapius is seated; the serpent is entwined round his staff, and eats from the cup which Hygæia holds.

Modelled at Rome, in 1808–10. The plaster model, and a marble, reduced size, are in the Museum.

PROMETHEUS AND MINERVA.

Bas-relief ; marble.—Façade of the Palace at Christiansborg.—Medallion.

Prometheus has formed a man with clay. Minerva animates this inert creature, by giving him a soul, represented by a butterfly, which she places on his head.

Modelled at Rome, in 1808-10. The plaster and a marble, reduced size, are in the Museum.

JUPITER AND NEMESIS.

Bas-relief ; marble.—Façade of the Palace of Christiansborg, Copenhagen.—Medallion.

The goddess stands with one foot on the Wheel of Fortune, reading to the sovereign of the world the deeds of men. Jupiter, seated on his throne, holds his avenging thunderbolts. The eagle is beside him.

Modelled at Rome, in 1808-10. The plaster, and a marble, reduced size, are in the Museum.

LOVE AND HYGÆIA.

Bas-relief ; marble.—Thorvaldsen Museum.

Love holds a cup, containing food, towards the serpent rolled around the arm of the goddess, who stands upright.

Modelled at Rome, in 1837. The plaster model is in the Museum.

LOVE AND HYGÆIA.

Bas-relief ; plaster.—Thorvaldsen Museum.

A variation of the preceding bas-relief. This new composition represents the Goddess of Health seated, and crowned by Jove, while she offers food to the serpent.

Executed in honour of the twenty-fifth anniversary of the marriage of King Christian VIII. and Queen Caroline Amelia. Inscribed : *Nysö, April 24th, 1840.*

MINERVA.

Bas-relief ; plaster.—Thorvaldsen Museum.—Medallion.

The goddess is flying, with the owl beside her ; she carries her lance and her buckler.

Modelled at Rome, about 1836.

APOLLO.

Bas-relief ; plaster.—Thorvaldsen Museum.—Medallion.

The god flies, holding the plectrum and the lyre.

Modelled at Rome, about 1836.

PEGASUS.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

A genius, bearing a torch and wreaths, leads the winged steed.

Modelled at Rome, about 1836.

THE MUSES.

Nine bas-reliefs; plaster.—Thorvaldsen Museum.

The nine sisters hover in the air; each carries her attributes.

Modelled at Rome, about 1836.

MNEMOSYNE AND HARPOCRATES.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The mother of the Muses, in a thoughtful attitude, raises her hand towards her cheek. Harpocrates places his finger on his lips.

Modelled at Rome, about 1836.

THE GRACES.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The three sisters, rising in the air, tenderly embrace each other.

Modelled at Rome, about 1836.

THE GRACES.

Bas-relief; plaster.—Thorvaldsen Museum.

The three sisters are dancing; their arms are interlaced.

THALIA AND MELPOMENE.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

Melpomene carries the tragic mask and the club; Thalia the comic mask and the crook.

Modelled at Nysö, in 1843.

ERATO AND LOVE.

Bas-relief; marble.—Thorvaldsen Museum.

Love leans upon the shoulder of the sitting Muse, and turns towards her and sings, to the accompaniment of her lyre.

Modelled at Rome, in 1830. Originally destined to adorn the pedestal of the statue of Byron. Executed in marble several times.

MERCURY CARRIES THE INFANT BACCHUS TO INO.

Bas-relief ; marble.—Bought by Prince Maltus Putbus, of Rügen.

Bacchus, son of Jupiter and Semele, stretches his arms towards his mother's sister, who is to be his nurse.

Modelled at Rome, in 1809. The plaster model is in the Museum. This composition was executed, in a larger size, for Lord Lucan. The plaster model is also in the Museum.

JUPITER AND DIANA.

Bas-relief ; plaster.—Thorvaldsen Museum.

The artist represents the goddess at the moment when she petitions Jupiter to permit her to remain a virgin.

Modelled on the occasion of the anniversary of the birth of Baroness von Stampe. Inscribed : NYSÖ, *April 20th*, 1840.

THE BIRTH OF APHRODITE.

Bas-relief ; marble.—Bought by Prince Maltus Putbus, of Rügen.

The daughter of the salt waves is borne towards the shore in an open shell supported by two dolphins.

Modelled at Rome, in 1809. The plaster model is in the Museum.

APOLLO AMONG THE SHEPHERDS.

Bas-relief ; sketch.—Thorvaldsen Museum.

Apollo plays on the zither to the Thessalian shepherds. Pan appears on the left, half hidden by a rock. The sheep feed on either side.

Modelled at Rome, in 1837. This composition was executed in marble by Galli, for the villa of Prince Torlonia, at Castel-Gondolfo.

A YOUNG BACCHANTE WITH A BIRD.

Bas-relief ; sketch.—Thorvaldsen Museum.

The young girl, nude, is seated on a bed covered with a panther's skin. The amphoræ, the thyrsus, and the tambourine are beside her. She raises her hand, and plays, with the bird perched on her fingers.

Modelled at Rome, in 1838.

HEBE AND GANYMEDE.

Bas-relief ; plaster.—Thorvaldsen Museum.

The young girl transfers the vase and the cup to the new cup-bearer of the gods. The eagle is placed between Hebe and Ganyমেদে.

Modelled at Rome, in 1833.

GANYMEDE CARRIED OFF BY THE EAGLE.

Bas-relief ; sketch.—Thorvaldsen Museum.

The young man clasps the eagle's neck with his right arm, and seizes one of the bird's wings with his left hand.

Modelled at Rome, in 1833.

GANYMEDE CARRIED OFF BY THE EAGLE.

Bas-relief ; sketch.—Thorvaldsen Museum.

In this variation of the preceding model, the eagle rises perpendicularly. The attitude of Ganymede is nearly the same.

Modelled at Rome, probably in 1833.

VICTORY.

Bas-relief ; marble.—Thorvaldsen Museum.

The goddess, seated upon her armour, her foot resting upon a helmet, inscribes the exploits of a warrior upon a buckler.

Modelled at Rome, about 1830. Originally destined to adorn the pedestal of the statue of Prince Potocki, but replaced, at the request of the family, by the bas-relief, *The Angel of Death*. The *Victory* appears to have been executed in marble for the pedestal of the bust of Napoleon I., bought by Mr. Murray. The plaster model is in the Museum.

VICTORY.

Bas-relief ; plaster.—Thorvaldsen Museum.

This figure is seated ; beside it are a helmet and a sword.

Modelled at Rome, about 1830.

VICTORY.

Bas-relief ; plaster.—Thorvaldsen Museum.

The goddess stands upright ; the right hand, which holds a palm, is placed on the shield ; the left hand holds a lance ; a wreath hangs from the arm.

Modelled at Rome, about 1830.

VICTORY.

Bas-relief ; plaster.—Thorvaldsen Museum.

A variation of the preceding bas-relief. The figure is full face. It is placed in a niche.

Modelled at Rome, about 1830.

THE FATES.

Bas-relief ; marble.—Thorvaldsen Museum.

On the left is Clotho, holding the distaff; on the right, Lachesis is passing the thread over the spindle. Atropos, in the middle, is armed with the shears, and holds the hour-glass; beside her stands the Genius of Life, with a lighted torch. The owl is flying above the shears.

Modelled at Rome, in 1833. The plaster model, smaller size, is also in the Museum.

MERCURY CARRIES AWAY PSYCHE.

Bas-relief ; plaster.—Thorvaldsen Museum.—Medallion.

The messenger of the gods carries away the young girl towards Olympus.

THE MYTH OF LOVE AND PSYCHE.

A series of sixteen bas-reliefs ; marble.—Villa Torlonia.—Oval medallions.

1. Venus, jealous of the beauty of Psyche, entreats her son to inspire her with a violent passion for the worst of beings.

2. Love approaches the sleeping Psyche, to wound her with his arrow; but he stops, struck with the beauty of the young girl.

3. Psyche's father consults the oracle.

4. Zephyr, who had gone to seek for Psyche on the mountain where she had been exposed, carries her back in his arms.

5. Love extinguishes the lamp, and softly approaches the couch on which Psyche reposes.

6. Love leaves the couch, and goes noiselessly away, while Psyche sleeps.

7. The sisters of Psyche persuade her that her unknown lover can be no other than the monster predicted by the oracle, and that she ought to kill him.

8. Love, awakened by a drop of oil which has fallen from the lamp, rises up angrily; Psyche throws herself at the knees of the god.

9. Pan gives advice to Psyche.

10. Venus orders Psyche to go and fetch water from the Styx.

11. The eagle brings water from the Styx to Psyche.

12. Psyche presents herself to Charon, to be ferried across in his boat.

13. Psyche offers a cake of honey to Cerberus.

14. Psyche, having opened the vase given her by Proserpine, faints. Love comes to her assistance.

15. Mercury carries off Psyche towards Olympus.

16. Love embraces Psyche, who holds the cup of immortality.

All these bas-reliefs, whose subjects are taken from the *Metamorphoses of Apuleius*, IV. to VI., were modelled at Rome, in 1838, after Thorvaldsen's designs. The plaster models are in the Museum.

LOVE AND PSYCHE.

Bas-relief; plaster.—Thorvaldsen Museum.

Psyche, as a young girl, is surprised in her flight by the child Love, who passes his arm round her neck. Psyche turns, and her lips meet those of Love.

Modelled at Nysö, in 1840.

LOVE AND PSYCHE.

Bas-relief; marble.—At Baron von Stampe's château.

Love and Psyche, as children, who kiss each other as they fly.

Thorvaldsen modelled this bas-relief as a farewell gift to his friends on his departure for Rome. It is known as the *Farewell to Nysö*. The plaster in the Museum is inscribed: "Nysö, May 24th, 1841." The marble was executed at Rome.

LOVE PLAYING THE LYRE.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

Love flies, singing, and playing on the lyre. Beneath him a swan is swimming.

Modelled at Nysö, in 1843. Thorvaldsen had called this composition the *Love Song of the Swan*. It was the last work which he devoted to the myth of Love.

HYMEN.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

Hymen flies above two doves; in each hand he holds a lighted torch.

Modelled at Nysö, in 1843.

FIGURES OF ANTIQUE FABLE.

Twenty-two bas-reliefs; marble.—Villa Torlonia, and Castel-Gondolfo.—Oval medallions.

1. Latona, flying from the serpent Python, carries Apollo and Diana in her arms.

2. Diana and her fawn.

3. Diana surprised by Actæon while bathing.

4. Actæon, metamorphosed into a stag, is devoured by his dogs.
5. Diana adjusting an arrow to her bow.
6. Orion falls, wounded by the arrow of Diana.
7. Dedalion, metamorphosed into a hawk, swoops down upon his daughter Chione; killed by an arrow from Diana's bow.
8. Love leads Diana to Endymion.
9. Endymion asleep upon Mount Latmos.
10. One of Diana's nymphs polishes the bow of the goddess.
11. Another nymph examines the points of Diana's arrows.
12. A nymph cleans Diana's quiver, while another stands by, holding the arrows.
13. A nymph-huntress, accompanied by a dog, carries a lance and a torch.
14. Another brings the birds and the hare which she has killed.
15. Callisto, the nymph beloved by Jupiter, sadly leans her head upon her hands.
16. Atalanta, running, holds the golden apple in her left hand.
17. Meleager kills the wild boar of Calydon.
18. A young hunter sets his foot on the lion which he has just killed.
19. Adonis, holding his hunting-spear; the plant which springs from his blood (the anemone) is near him, also the doves of Venus.
20. Narcissus is looking at himself in the water of a spring. Love regards him with mockery.
21. Daphne is metamorphosed into a laurel tree; Apollo, accompanied by Love, twines some leaves culled from the tree around his lyre. The river Peneas, father of the nymph, reclines beside the laurel tree.
22. Pan plays on his flute, made of the reeds into which the nymph Syrinx has been metamorphosed; while Love draws musical sounds from the mere reeds themselves. The river Ladone, father of Syrinx, reclines on the right.

All these bas-reliefs, modelled at Rome in 1838, were executed after Thorvaldsen's designs, by V. Galli.

PAN AND A YOUNG SATYR.

Bas-relief; marble.—Thorvaldsen Museum.

The god is resting, in a reclining attitude. On his knees sits a little satyr, whom he is teaching to play on the syrinx.

Modelled at Rome, in 1831. The plaster model is in the Museum.

A BACCHANTE AND A YOUNG SATYR.

Bas-relief; marble.—Thorvaldsen Museum.

The bacchante is reclining on a panther's skin; her left arm rests on a basket. The satyr climbs on the knees of the young woman, and eagerly bites at the bunch of grapes which she holds up with her right hand.

Modelled at Rome, in 1833, as a pendant to the preceding. The plaster model is also in the Museum.

A SATYR AND A NYMPH-HUNTRESS.

Bas-relief; plaster.—Thorvaldsen Museum.

A satyr endeavours to capture a nymph, who resists him.

Modelled at Nysö, in 1841.

SATYR AND BACCHANTE DANCING.

Bas-relief; plaster.—Thorvaldsen Museum.

The satyr, crowned with pine, the bacchante with ivy, are dancing; one plays cymbals, the other holds a thyrsus.

Modelled at Nysö, in 1841.

SATYR AND BACCHANTE DANCING.

Bas-relief; plaster.—Thorvaldsen Museum.

A pendant to the preceding. In this new composition the satyr and bacchante have the left arms interlaced, and the right hands joined in the dance.

Modelled at Nysö, in 1841.

HYLAS CARRIED AWAY BY THE NYMPHS.

Bas-relief; marble.—Thorvaldsen Museum.

Hylas kneels beside the river Ascanius, to take water from it. He is drawn down into the flood by a nymph, who passes her arm round his neck, while two other nymphs approach to seize him.

Modelled at Rome, in 1831. The plaster model is in the Museum.

HYLAS CARRIED AWAY BY THE NYMPHS.

Bas-relief; marble.—Thorvaldsen Museum.

In this composition, a variation from the preceding model, Hylas is standing up. Two nymphs push him from behind, while a third, seizing him by the leg, draws him into the river.

Modelled at Rome, in 1833. The plaster model is in the Museum.

NESSUS AND DEJANEIRA.

Bas-relief; marble.—Bought by Count Marulli, of Naples.

The centaur, after having passed the river Avanus, wishes to carry off Dejanaira, who resists, and calls Hercules to her aid.

Modelled at Rome, in 1814. The plaster model and a copy in marble are in the Museum.

PERSEUS AND ANDROMEDA.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

Perseus traverses space on the wings of Mercury. He leads Pegasus, who carries Andromeda; the young girl leans her arm upon the shoulder of her deliverer. Love carries the hero's sword, while he holds in his hand the head of Medusa. The conquered monster lies at the foot of the rock, beside the broken chains.

Modelled at Nysö, in 1840. The composition is overladen in a manner quite unlike the artist's customary style.

LOVE IN REPOSE.

Bas-relief; plaster.—Thorvaldsen Museum (underground gallery).—Oval form.

Love rests his right hand on his bow. In the left he holds an arrow.

Modelled at Copenhagen, in 1789. Large silver medal (prize for sculpture) at the Academy of Fine Arts at Copenhagen.

HERCULES AND OMPHALE.

Bas-relief; plaster.—At Copenhagen.—Oval form.

Hercules, reclining on the lion's skin, holds the distaff, and places his arm round Omphale's waist. The Queen of Lydia rests her left hand on the club, and passing her right arm over the hero's shoulder, she breaks the thread of the distaff.

Modelled at Copenhagen. Signed: B. THORVALDSEN, FEC. 1792.

THE SEASONS AND THE HOURS.

Decorative pieces.

Executed in 1794, after Abilgaard's designs, and placed in the dining-room of the Palace of Amalienborg, which had been burned a short time previously.

§ II.—*Heroic Subjects.*

ACHILLES AND THETIS.

Bas-relief; marble.—Bought by Prince Torlonia, for the Bracciano Palace.

Thetis, on her knees beside the Styx, holds the young Achilles by the foot, and plunges him into the stream, to render him invulnerable. Minerva extends her protecting lance above the child; the river-god, crowned with reeds, leans upon an urn.

Modelled at Rome, in 1837. The plaster model is in the Thorvaldsen Museum. In a later repetition of the same subject, the artist has replaced the river by the nymph Styx, daughter of the Ocean.

ACHILLES AND THE CENTAUR CHIRON.

Bas-relief; plaster.—Thorvaldsen Museum.

The infant Achilles is seated on the back of the Centaur, who teaches him to throw the javelin.

Modelled at Rome, in 1837.

ACHILLES AND BRISEIS.

Bas-relief; marble.—Bought by M. de Ropp, Mietan, Courland.

Agamemnon's heralds are leading away Briseis, whom Patroclus has just delivered up to them. The young captive goes sadly away: Achilles turns his head with a movement of violent anger; he doubles his fist, and utters imprecations.

Modelled at Rome, in 1803-5. The plaster model is in the Museum, also a marble. A copy was ordered in 1815, and executed in 1820, somewhat smaller than the original, for the Duke of Bedford, who had it placed at Woburn Abbey, as a pendant to the marble of *Achilles and Priam*.

ACHILLES AND BRISEIS.

Bas-relief; marble.—Bought by Prince Torlonia for the Bracciano Palace.

A variation of the preceding bas-relief. The gesture of Achilles is less violent, and his fist rests on his knee.

Modelled at Rome, in 1837. Plaster model at the Thorvaldsen Museum.

ACHILLES AND PATROCLUS.

Bas-relief; marble.—Thorvaldsen Museum.

Achilles dresses the wound of Patroclus, who has been struck by an arrow.

Modelled at Rome, in 1837. Plaster model in the Museum. This composition is imitated from a similar scene represented on an antique vase, and described in the *Monumenti dell' Inst. Arch. di Roma*, Vol. I. Table 25 (Müller).

HECTOR BEFORE PARIS AND HELEN.

Bas-relief ; marble.—Bought by M. Knudsen, merchant, Trondhjem, Norway.

Hector, standing, his long spear in his hand, reproaches Paris with flying from the battles, and remaining in a shameful inaction. The faithless wife of Menelaus, occupied with some woman's work, raises her eyes, and looks at Hector. Paris, seated in a negligent attitude, has been polishing his arms.

Modelled at Rome, in 1809. This composition was executed for a Russian General, M. Balk. The plaster model is in the Museum.

HECTOR BEFORE PARIS AND HELEN.

Bas-relief ; marble.—Bought by Prince Torlonia, for the Bracciano Palace.

A variation of the preceding composition. Paris has risen ; Helen reproaches him with his inaction, and two women offer him a distaff.

Modelled at Rome, in 1837. Plaster model in the Museum.

THE PARTING OF HECTOR AND ANDROMACHE.

Bas-relief ; marble.—Bought by Prince Torlonia for the Bracciano Palace.

Hector has taken his son from the nurse's arms ; he has laid aside his helmet, which had frightened the child by its glitter, and he raises up Astyanax in his arms. While the hero invokes the gods, Andromache leans on her husband's shoulder in an attitude of grief.

Modelled at Rome, in 1837. The plaster is in the Museum.

PRIAM DEMANDS THE CORPSE OF HECTOR FROM ACHILLES.

Bas-relief ; plaster.—Charlottenborg Palace.

Priam throws himself at the feet of Achilles ; the Greek hero leaves his seat, and hastens to raise the old man. Behind the table, on the right, two companions of Achilles take Priam's gifts.

Modelled at Copenhagen, in 1791.

PRIAM DEMANDS THE CORPSE OF HECTOR FROM ACHILLES.

Bas-relief ; marble.—Bought by the Duke of Bedford, and placed at Woburn Abbey.

Achilles is seated ; his elbow rests upon a table ; he looks at the old man, who kneels, entreating him. Automedon and Alcinous stand behind Achilles. Priam is followed by two Trojans laden with gifts.

Modelled at Rome, in 1815. The plaster model is in the Thorvaldsen Museum.

ACHILLES AND PENTHESILEA.

Bas-relief ; marble.—Thorvaldsen Museum.

The Greek hero has just wounded Penthesilea, Queen of the Amazons. Surprised at the beauty of the young woman, he raises her, and places his hand on her breast to ascertain whether her heart is still beating.

Modelled at Rome, in 1837. The plaster model is in the Museum.

THE ARMS OF ACHILLES.

Bas-relief ; marble.—Thorvaldsen Museum.

The Goddess of Wisdom gives the arms of the son of Peleus to the prudent Ulysses. Ajax, who wanted to obtain them, retires, full of anger, and uttering imprecations. In the distance, Thetis, the mother of Achilles, weeps over the funereal column of her son.

Modelled at Rome, in 1831. The subject is taken from Ovid's *Metamorphoses*. The plaster model is also in the Museum.

HOMER.

Bas-relief ; plaster.—Thorvaldsen Museum.

The poet, seated on the steps of a temple, and having laid aside his travelling staff, his bag, and his hat, sings, to the accompaniment of his lyre, before all the assembled people. Near him is a young man, who writes the poem on a tablet, and another Greek, absorbed in listening. In front of Homer is a group consisting of two young boys, a man in the prime of life, a woman carrying her child, a warrior brandishing his sword, and an old man leaning on his staff.

After these come two personages in antique drapery, of whom one is Mr. Henry Labouchere (Lord Taunton), and the other Thorvaldsen.

Modelled at Rome, in 1836. Mr. Henry Labouchere had ordered a statue of Achilles from Thorvaldsen ; the pedestal was to have been adorned by several bas-reliefs representing subjects of Greek antiquity. The compositions of *Homer*, *Achilles and Thetis*, *Achilles and the Centaur Chiron*, the *Parting of Hector and Andromache*, were designed for this purpose, and also the variations of *Achilles and Briseis*, and *Hector before Paris and Helen*.

THE ENTRY OF ALEXANDER INTO BABYLON.

Bas-relief ; plaster.—In the Palace of the Quirinal, Rome.

In the centre of the frieze, Alexander, borne upon a triumphal car, stands upright, the head raised, the sceptre in the right hand, the left hand placed on the hip. Victory, flying, holds the chariot with one hand, and guides the horses.

In the suite of Alexander are two attendants, and two men who lead the fiery Bucephalus. Hæphæstion, on horseback, Parmenio and Amyntas, advance at the head of the Macedonian cavalry ; the foot soldiery come last. An old warrior leads an elephant laden with spoils ; and close by is a Persian General, with bended head, guarded by a young soldier. A horseman spurs his horse, in order to regain his place in the ranks. At the edge of the bas-relief, a warrior points out the procession to a man in antique drapery : this man is Thorvaldsen.

On the left, in another part of the composition, the vanquished come forth to meet Alexander. The Goddess of Peace precedes the procession ; a cornucopia is on her arm, and she offers an olive branch to the conqueror. Behind her, in an attitude of supplication, is the Persian General Mazias, accompanied by his five sons and two warriors. Women strew flowers in the way ; and, by order of Bagophanes, an altar has been erected on which perfumes are burning. Two heralds blow their trumpets. A lion and tiger, chained, and horses, are brought as presents to the Macedonian King. Chaldean astrologers come forth from the gates of the city, at which two Persian soldiers are posted. A shepherd and his family are near the gates, and a shepherd-boy is bringing his flock in from the fields. Vases of perfume are placed on the walls, above which the summits of the trees in the hanging gardens appear. The river-god, leaning on his urn, and holding a rudder and ears of corn, reclines near the walls of Babylon ; beside him is a tiger, to signify his name, and the tower of Belus. Two merchants are escaping in a boat ; and in the distance, under the shade of the palms on the river bank, a young man is quietly engaged in fishing, while his dog barks.

Modelled at Rome, in 1812. A plaster moulded on the model is in the Museum.

This frieze has been twice executed in marble.

1. The first marble, bought by Count Sommariva, was placed in his villa, near Lake Como, in 1828. The proportions are the same as those of the plaster at the Quirinal, but several of the figures are altered. Alexander, whose right hand rests on the sceptre, the left on the front of the chariot, turns his head, and raises his eyes. Victory holds the reins in both hands. Peace is not winged, but is accompanied by the infant Plutus. Three musicians precede the two Babylonians, blowing horns. Five horsemen are added to the Macedonians ; a soldier on foot follows the elephant, and replaces the horseman ; and Sommariva himself figures in this frieze. He stands beside the artist, who points out the procession to him. The plaster model of this variation is in the Thorvaldsen Museum.

2. The second marble, executed at the same time as the preceding, but finished later, has been placed in the Christiansborg Palace, at Copenhagen. It differs in several points from the two models just described. Alexander and Victory are almost the same as in the Sommariva marble ; but Thorvaldsen's figure is absent. On the left, the fisherman's dog is replaced by several figures ; a young man and a child look on as the procession passes, and a second child is mounted on a camel, held by a camel-driver. The river Euphrates has taken the place of the river Tigris and its attributes. The musicians and the horsemen added to the preceding marble also figure in this one, with the addition of a group of

Babylonians leading horses, and a woman, with a little girl beside her, who is placing a young boy on the back of a sheep. A half-size marble of the frieze of the Charlottenborg Palace, as well as the full-size models of the added pieces, are in the Museum.

Several plasters of the *Triumph of Alexander* have been executed. One, ordered by the Duke of Leuchtenberg, was placed in his palace at Munich; another was bought by an Englishman. These two copies were from the frieze of the Quirinal. France is indebted to the mission of M. Charles Blanc to Copenhagen for the half-size model now in the Louvre. It is in good condition. At Potsdam there is also a copy of the *Triumph of Alexander*.

The last model of the central piece, in which Alexander's head is seen in profile, in the style of the antique, is at the Thorvaldsen Museum. Also a marble of Alexander (differing but little from the same figure in the frieze in the Christiansborg Palace), and the plaster models of two pieces, of which no use was made: a young man leading one horse, and a soldier holding another, which rears in fright at the barking of a dog.

The frieze of the Villa Sommariva, copied by an Italian stone-worker, named Pistrini, was sold at Scagliola. It was a small model. The half-size, like that in the Thorvaldsen Museum, was sold at Rome, in terra cotta, at 1,000 scudi.

ALEXANDER AND THAIS.

Bas-relief; marble.—Thorvaldsen Museum.

Seduced by Thais, and inflamed with wine, the conqueror of Persia, regardless of Parmenio, who endeavours to arrest his arm, takes the torch from the hands of the woman, to set Persepolis on fire. On the right are two Macedonian warriors, on the left two women, lighting their torches. A Persian rushes away with a gesture of anger and despair.

Modelled at Rome, in 1832. The plaster model is in the Thorvaldsen Museum.

ALEXANDER AND THAIS.

Bas-relief; marble.—Bought by Prince Maximilian, of Bavaria.

Alexander orders the warriors placed behind him to light the torches. A Macedonian whispers in the ear of one of the women; an old man goes away, overwhelmed with grief, dragging a child after him; and the young man who accompanies them seems bent upon resistance to the barbarous order of the conqueror.

This variation of the preceding bas-relief was modelled in 1837. The plaster model is also in the Thorvaldsen Museum.

NUMA CONSULTING THE NYMPH EGERIA.

Bas-relief; plaster.—Thorvaldsen Museum (underground galleries).

The nymph, seated beside an urn from which a spring flows, bends towards Numa, and lays her hand on the tablet on which the King is writing.

Modelled at Copenhagen. Signed: B. THORVALDSEN, FEC. 1794.

ALLEGORICAL COMPOSITIONS.

THE FOUR SEASONS AND THE FOUR AGES OF LIFE.

Four bas-reliefs ; marble.—Bought by King William of Wurtemberg.—Medallion.

1. *Spring and Childhood.* A young girl, nude, half sitting on a hillock, takes some flowers from the hands of a boy, and twines a garland. On the left, a tambourine lies beside an open basket, filled with flower garlands. A little child, quite naked, stretches his hand towards her, presenting a bouquet.

2. *Summer and Youth.* A young girl, kneeling, is binding sheaves of corn ; another, still holding the reaping-hook, puts out her hand to take some fruit from a young man, who encircles her with his arm, and looks at her.

3. *Autumn and Ripe Age.* A man is returning from hunting, accompanied by his dog, his game on his shoulder. He carries a bunch of grapes, and stops in front of his wife, who is seated, suckling her child.

4. *Winter and Old Age.* An old man, wrapped up in his cloak, is sitting, with bent back, and his hands spread over a brazier. An old woman rises to light a candle at the lamp upon the table. Some damp linen hangs by the fire to dry, and a cat is warming itself at the hearth.

Modelled at Rome, in 1836. The marble repetitions and the plaster models of these four medallions are in the Thorvaldsen Museum.

ART AND THE GENIUS OF LIGHT (*A Genio lumen*).

Bas-relief ; marble.

Art is signified by a young woman, sitting, who rests her head pensively on her hand ; she holds a stylus and a tablet. Beside her are a lyre and an owl, symbols of poetry and science. The genius has just poured oil into the lamp.

Modelled at Rome, in 1808. The plaster model is in the Museum. A copy, also in marble, was executed in half size, and presented to Mr. Hope. This composition has been used by Brandt, the engraver, for the reverse of a medal which was struck in honour of Thorvaldsen, in 1817, with the effigy of the artist on the front. The legend, *A Genio lumen*, engraved upon this medal, has caused the bas-relief to be frequently designated under that name. Thorvaldsen had given a plaster copy, in medallion, as a model to the medallist, in which the figures are somewhat nearer each other.

The artist executed a variation of the same subject. This plaster is also in the Thorvaldsen Museum. The sitting figure places its foot on a stool; a scroll lies on the ground; a drapery is thrown over the arm of the genius. The column bears the inscription: A GENIO LUMEN.

THE GENIUS OF LIGHT.

Bas-relief; sketch.—Thorvaldsen Museum.

The genius advances, the head crowned with laurel, a torch in the hand. A lyre and some scrolls are near him.

This sketch was modelled at Nysö, in 1841, as a model for the reverse of a medal struck in the reign of Christian VIII., and intended as a reward for artists and authors.

THE GENIUS OF PAINTING.

Bas-relief; plaster.—Thorvaldsen Museum.

The genius is seated; his features recall those of Raphael. In the left hand he holds a colour-vase, in the right a brush, and he is painting the Annunciation of the Virgin.

Modelled at Nysö, in 1843.

THE GENIUS OF ARCHITECTURE.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

This genius leans upon a column; in front are a tablet and a square. He holds in his hand a plumb-line and a compass. By his side is an owl, upon an Ionic capital.

This plaster is inscribed: NYSÖ, *December 3rd*, 1843.

THE GENIUS OF SCULPTURE.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The genius, sitting, holds the chisel and the hammer. By his side is a bas-relief, representing Minerva issuing from the forehead of Jupiter.

Modelled at Nysö, in 1843.

THE GENIUS OF SCULPTURE.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

A variation of the preceding composition. The genius is seated on the eagle of Jupiter, at the foot of the colossal statue of the god.

Modelled at Copenhagen, in 1844.

THE GENIUS OF SCULPTURE.

Sketch on a slate.—Thorvaldsen Museum.—Medallion.

A new execution of the preceding subject. The Genius of Sculpture, having finished his works, reposes upon the shoulder of

Jupiter. The head of the statue, a portion of the breast, and the thunderbolts are seen.

This design was drawn by Thorvaldsen a few days before his death.

THE GENIUS OF ARCHITECTURE, THE GENIUS OF SCULPTURE, AND THE GENIUS OF PAINTING.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The three genii are flying, embracing each other; they carry the instruments of the Arts.

Modelled at Nysö, in 1843. This composition was executed for the gold medal given as a prize by the Academy of Fine Arts at Copenhagen.

THE GENIUS OF POETRY.

Bas-relief; plaster.—Thorvaldsen Museum.

The genius, seated, sings to the accompaniment of the lyre; in front are the stylus of Clio and a torch, with several scrolls; at one side a crook and the tragic and comic masks, attributes of Melpomene and Thalia.

Modelled at Rome, about 1836. The different symbols of Clio, of Thalia, and of Melpomene, as well as the zodiacal signs of the Scorpion and the Bull, which correspond to the epoch of Schiller's birth (November) and his death (May), lead to the supposition that this composition was intended for the monument to the poet. The upper portion is arched.

THE GENIUS OF POETRY.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The genius stands upright, with the plectrum in the right hand, the lyre in the left. At his feet is a crown of laurel.

Modelled at Copenhagen, in 1844. This composition serves as a pendant to the bas-reliefs, the *Genius of Painting* and the *Genius of Sculpture*.

THE GENIUS OF HARMONY AND THE GENIUS OF POETRY.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The genii fly close together; one plays the lyre, the other leans his arm on the shoulder of the first, holding a stylus and a scroll which is unrolling itself. The Soul, under the form of a butterfly, also figures in this composition.

On the unfolded scroll is the inscription: "Nysö, July 30th, 1843." This work serves as a pendant to the bas-reliefs, *Thalia and Melpomene*, the *Genius of Architecture*, the *Genius of Sculpture*, and the *Genius of Painting*.

THE GENIUS OF PEACE AND LIBERTY.

Bas-relief ; plaster.—Thorvaldsen Museum.

The genius wears the cap of liberty surrounded by a crown of laurel. A lion and an eagle are eating from a large bowl, which he presents to them on his knees. Behind the genius is a dog, the symbol of fidelity. The sword, the helmet, the buckler, the banner—instruments of oppression now become useless—are placed beside the trunk of a tree about to be set on fire by a torch.

Modelled at Copenhagen, in 1844.

THE GENII OF GOVERNMENT.

Two bas-reliefs ; plaster.—Thorvaldsen Museum.

One of the genii is sitting, crowned with laurel, upon a lion ; he places his right hand on the tables of the law, his left on a rudder.

The other, with head erect, carries a balance and a club.

These two bas-reliefs, destined to decorate the pedestal of the statue of Maximilian of Bavaria, were modelled in Rome in 1837, but they were not executed for the monument.

GENII.

Twenty bas-reliefs ; marble.—Villa Torlonia.—Oval medallions.

Genius of Poetry, with the lyre and the plectrum.

Genius of Tragedy, with the club and tragic mask.

Genius of Comedy, with the crook and the comic mask.

Genius of Music, playing the double flute.

Genius of Dancing, playing the tambourine.

Genius of Administration, carrying a rudder on the shoulder.

Genius of War, unsheathing a sword.

Genius of Navigation, holding the prow of a skiff on his arm.

Genius of Commerce, armed with the caduceus of Minerva, and carrying a purse.

Genius of Medicine, holding a cup and the staff of Esculapius, around which the serpent is twined.

Genius of Astronomy, holding a compass and the celestial globe.

Genius of Religion, the hands raised towards heaven in an attitude of prayer.

Genius of Painting, holding a brush and a cup with colours.

Genius of Sculpture, holding the hammer and chisel.

Genius of Architecture, with a compass and a square.

Genius of Hunting, armed with a spear, and carrying game.

Genius of Fishing, with a line and a fish.

Genius of Horticulture, holding a flower in the hand. A basket, full of herbs and flowers, is placed on his head.

Genius of Agriculture, with ears of corn and a reaping-hook.

Genius of Justice, holding a balance.

These compositions were modelled in Rome, in 1836, by V. Galli, after Thorvaldsen's designs. The plaster sketches are in the Museum; the first twelve are medallions; the five following are not oval. Agriculture, Horticulture, Navigation, Commerce, Dancing, Administration, and War, are repeated both as medallions and in oval.

THE GENIUS OF THE NEW YEAR.

Bas-relief; plaster.—Thorvaldsen Museum.—Medallion.

The genius, skating, crosses the Zodiac in the sign of Capricorn. On his arm he carries a wreath of flowers (signifying the Spring), in his hand a reaping-hook and some ears of corn (Summer), a bunch of grapes (Autumn), representing the three seasons which are to follow the Winter, and to complete the new year.

Modelled at Nysö, at the end of the year 1840, and finished for January 1st, 1841.

JUSTICE.

Bas-relief; plaster.—Thorvaldsen Museum.

Justice, sitting in the shadow of two palm-trees, whose branches form an arch above his head, holds an open code upon his knees. His left hand rests upon his sword; in his right is a balance, in one scale a royal crown, in the other a peasant's reaping-hook.

Inscribed: Nysö, *May 22nd*, 1841.

DENMARK.

Bas-relief; sketch.—Thorvaldsen Museum.—Medallion.

Denmark is represented under the figure of a woman, who kneels in prayer. The Danish inscription on the bas-relief explains her prayer: "God protect the King" (*Gud velsigne Kongen*).

Modelled at Copenhagen, in 1839, for the medal struck on the accession of Christian VIII. to the throne of Denmark.



THE PRINCESS BARYATINSKA.

PORTRAITS.

I.

STATUES.

THE PRINCESS CAROLINE AMELIA.

Statue ; plaster.—Thorvaldsen Museum.

The princess, afterwards Queen of Denmark, is attired in a long robe, tied at the waist, which leaves her shoulders and arms uncovered. The hands, one raised, the other lowered, hold the end of a mantle, which she is about to draw round her.

Modelled at Rome, in 1827. There is also a sketch in the Museum.

THE PRINCESS BARYATINSKA.

Statue ; marble.—Thorvaldsen Museum.

The princess, standing, with pensive head, holds her right hand under her chin, and gathers up with her left the drapery, which falls off her shoulder.

Modelled at Rome, in 1818. The marble and the plaster model are in the Museum. Bissen executed a copy in marble for the son of the princess.

COUNTESS D'OESTERMANN.

Statue ; marble.—Bought by Count d'Oestermann.

The countess is seated, her head pensive, her hands resting upon her knees. Ample drapery falls over her robe, which is fastened by a girdle.

Modelled at Rome, in 1815. The plaster model is in the Museum, also a marble copy, and a sketch in a different attitude ; the right hand resting on the knee, the left holding the extremity of the mantle.

THORVALDSEN.

Statue ; plaster.—At Stampeborg, near Nysö.

The sculptor, in his working dress, stands upright, a chisel in the left hand, a hammer in the right. He leans upon the model of the statue of Hope.

Modelled at Nysö, in 1839. A plaster moulded upon the model and a sketch are in the Museum.

LADY GEORGINA ELIZABETH RUSSELL.

Statue ; marble.—Duke of Bedford's collection, Woburn Abbey.

The daughter of the Duke of Bedford, aged three years, is represented standing upright, and nude. Her little hand holds the drapery on the left side.

Modelled at Rome, in 1814. A plaster moulded on the model is in the Museum.

FIGURE OF A CHILD.

Statue ; plaster.—Thorvaldsen Museum.

A young girl is represented as Psyche, nude, with butterfly wings ; her drapery is suspended from the left arm, and she holds one of Cupid's arrows, touching its point.

Modelled at Nysö, in 1839.

LUTHER.

Statue ; sketch.—Thorvaldsen Museum.

The preacher of the Reform points to the Bible with his left hand ; he raises the right, and seems to be explaining the text.

Modelled at Copenhagen, about 1840. This statue, which was to have been placed at the entrance to the nave of the Frue Kirke, has not been executed.

MELANCTHON.

Statue ; sketch.—Thorvaldsen Museum.

Melancthon is standing, dressed in a long robe ; he carries the Bible, and holds his cap in his right hand.

Modelled at Copenhagen, about 1840. This statue, which was to have formed a pendant to the preceding, has never been executed.

ALBERTO PAULSEN.

Statue ; sketch.—Thorvaldsen Museum.

The young man, Thorvaldsen's grandson, is represented in a hunting costume, one foot on the trunk of a tree. He is caressing his dog.

Modelled at Nycö, in 1843.

II.

BUSTS.

SAINT APOLLINARIUS, BISHOP OF RAVENNA.

Colossal bust ; marble.—At Ravenna.

Modelled at Rome, about 1822. The plaster model is in the Museum.

LEONARD OF PISA.

Colossal hermes ; marble.—Executed for the Museum of the Capitol.

This bust was modelled at Rome. It bears the following inscription : *Leonardo Pisano detto Fibonacci, principe de' matematici visse nel secolo XII.*—On one side : *Monsignor Girolamo Galanti pose* ; on the other : *Alberto Thorvaldsen scolpi.* The model is in the Museum.

MAXIMILIAN, ELECTOR OF BAVARIA.

Colossal hermes ; plaster.—Thorvaldsen Museum.

First model of the equestrian statue of the Elector. Executed at Rome, in 1831.

LUTHER.

Hermes ; unfinished sketch.—Thorvaldsen Museum.

This bust is Thorvaldsen's last work.

LOUIS HOLBERG, A DANISH AUTHOR.

Hermes ; plaster.

Modelled at Nysö, in 1839.

NAPOLEON.

Colossal bust ; marble.—Bought by Mr. Alexander Murray.

The artist has adopted the form of apotheosis for his representation of Napoleon. The hero, dressed as a Roman Emperor, his head crowned with laurel, the ægis on his shoulder, reposes upon the terrestrial globe, which is upborne by an eagle.

Modelled at Rome, in 1830. The plaster model is in the Museum. A marble copy of this bust is placed in the Throne Room in the Palace of the Tuileries.

ALEXANDER I.

Bust ; marble.—Bought by his Imperial Majesty.

Emperor of all the Russias.

Modelled at Warsaw, in 1820, and executed several times in marble.

PIUS VII.

Bust ; plaster.—Thorvaldsen Museum.

Model for the statue.

CARDINAL CONSALVI.

Bust ; plaster.—Thorvaldsen Museum.

Modelled at Rome, in 1824. Model of the bust on the monument.

LOUIS.

Bust ; Carrara marble.—Glyptothek, Munich.

Prince Royal of Bavaria.

Modelled at Rome, in 1822. The plaster model and a repetition in marble are in the Museum.

FREDERICK VI.

Bust ; plaster.—Thorvaldsen Museum.

King of Denmark.

Modelled at Copenhagen, in 1819.

MARIA SOPHIA FREDERICA.

Bust ; plaster.—Thorvaldsen Museum.

Queen of Denmark.

Modelled at Copenhagen, in 1819.

CAROLINE OF DENMARK.

Bust ; plaster.—Thorvaldsen Museum.

Princess Royal.

Modelled at Copenhagen, in 1819.

WILHELMINA MARIA OF DENMARK.

Bust ; plaster.—Thorvaldsen Museum.

Represented as a child.

Modelled at Copenhagen, in 1819.

WILHELMINA MARIA OF DENMARK.

Bust ; marble.—Thorvaldsen Museum.

The princess is represented as a young girl.

The plaster model is also in the Museum.

CHRISTIAN FREDERICK.

Bust ; marble.—In Denmark.

Hereditary Prince of Denmark, afterwards Christian VIII.

Modelled at Rome, in 1821. Repeated several times in marble. The plaster model is in the Museum.

CAROLINE AMELIA.

Bust ; marble.—In Denmark.

Wife of Prince Christian Frederick.

Modelled at Rome, in 1821. Repeated several times in marble, like the preceding. The plaster is in the Museum.

FREDERICK CHARLES CHRISTIAN.

Bust ; plaster.—Thorvaldsen Museum.

This prince, represented here at the age of eleven years, was afterwards King of Denmark, under the name of Frederick VII.

Modelled at Copenhagen, in 1819.

FREDERICK CHARLES CHRISTIAN.

Bust ; plaster.—Thorvaldsen Museum.

The prince at the age of nineteen years.

Modelled at Copenhagen, in 1827.

FREDERICK WILLIAM.

Bust ; plaster.—Thorvaldsen Museum.

Prince of Hesse-Philippsthal.

Modelled at Rome, in 1822.

JULIA SOPHIA.

Bust ; plaster.—Thorvaldsen Museum.

Princess of Denmark, wife of the preceding.

Modelled at Rome, in 1822.

PORTRAIT OF A WOMAN.

Bust ; plaster.—Thorvaldsen Museum.

Supposed to be the portrait of the Grand Duchess Helena of Russia.

Modelled at Rome, in 1829.

PRINCE C. DE METTERNICH.

Bust ; plaster.—Thorvaldsen Museum.

Austrian Minister.

The plaster model is also in the Museum.

PRINCE PONIATOWSKI.

Bust ; plaster.—Thorvaldsen Museum.

Model for the head of the equestrian statue.

GENERAL PRINCE SCHWARZENBERG.

Bust ; plaster.—Thorvaldsen Museum.

WILHELM VON HUMBOLDT.

Hermes ; plaster.—Thorvaldsen Museum.

Prussian Minister.

CHRISTIAN CHARLES FREDERICK AUGUSTUS.

Bust ; marble.—Thorvaldsen Museum.

Duke of Augustenbourg.

The plaster model is in the Museum.

FREDERICK AUGUSTUS EMILIUS.

Bust ; marble.—Thorvaldsen Museum.

The plaster is also in the Museum.

BARON VON SCHUBART.

Colossal marble.—Thorvaldsen Museum.

Danish Ambassador.

Executed at Rome, in 1804-5.

BARONESS VON SCHUBART.

Colossal marble.—Thorvaldsen Museum.

Wife of the preceding.

Executed at Rome, in 1804-5.

COUNT DE RANTZAU DE BREITENBOURG.

Colossal plaster.—Thorvaldsen Museum.

Danish Minister of State.

Modelled at Rome, in 1804-5.

COUNT VON BERNSTORFF.

Bust ; marble.—Thorvaldsen Museum.

Danish Minister of State.

Modelled at Copenhagen, in 1795 ; executed in marble at Rome, in 1802.

COUNT VON BERNSTORFF.

Colossal plaster.—Thorvaldsen Museum.

Modelled at Rome, in 1804-5.

COUNT ADAM VON MOLTKE-NUTSCHAU.

Colossal plaster.—Thorvaldsen Museum.

Modelled at Rome, in 1804-5.

HENRI HJELMSTJERNE.

Hermes ; plaster.—Thorvaldsen Museum.

Privy Councillor to the King of Denmark.

BARON HANS HOLSTEN.

Hermes ; plaster.—Thorvaldsen Museum.

Admiral.

Modelled at Copenhagen. Bearing the date: *November 17th, 1840.*

COUNT CHRISTIAN OF DANNESKJOLD SAMSØE.

Bust ; plaster.—Thorvaldsen Museum.

COUNTESS HENRIETTE OF DANNESKJOLD.

Hermes ; plaster.—Thorvaldsen Museum.

Wife of the above.

COUNTESS LOUISE OF DANNESKJOLD.

Bust ; plaster.—Thorvaldsen Museum.

Afterwards Duchess of Augustenbourg, daughter of the above.

MADEMOISELLE IDA BRUN.

Hermes ; plaster.—Thorvaldsen Museum.

Afterwards Countess de Bombelles.

Modelled at Rome, in 1810.

BARONESS CHRISTINE DE STAMPE.

Hermes ; marble.—At Stampeborg.

Plaster model in the Thorvaldsen Museum.

FREDERICK SIEGFRED VOGT.

Bust ; marble.—Thorvaldsen Museum.

Councillor of State.

The plaster model is also in the Museum.

BERTEL THORVALDSEN.

Colossal hermes ; marble.—Thorvaldsen Museum.

Modelled at Rome, in 1833. The model, life size, is also in the Museum.

HORACE VERNET.

Colossal hermes ; marble.—Thorvaldsen Museum.

Modelled at Rome, in 1833. The model, life size, is also in the Museum.

LORD BYRON.

Bust ; marble.—Thorvaldsen Museum.

Modelled at Rome, in 1817. The plaster model is also in the Museum.

SIR WALTER SCOTT.

Bust ; marble.—In England.

Modelled at Rome, in 1831. The plaster model is in the Museum.

C. W. ECKERSBERG.

Hermes ; plaster.—Thorvaldsen Museum.

A Danish painter.

Bearing the inscription : ECKERSBERG, ROMA, IL 12 MAGGIO, 1816. Eckersberg painted a portrait of Thorvaldsen, which is in the Museum.

C. A. TIEDJE.

Colossal bust ; plaster.—Thorvaldsen Museum.

A Danish poet.

FR. BRANDT.

Bust ; plaster.—Thorvaldsen Museum.

A Danish artist, sculptor in medals.

J. C. DAHL.

Hermes ; plaster.—Thorvaldsen Museum.

A Norwegian landscape painter.

OEHLENSCHLAEGER.

Hermes ; plaster.—Thorvaldsen Museum.

A Danish poet.

Modelled at Nysö, in 1839.

TYCHO ROTHE.

Hermes ; marble.—Thorvaldsen Museum.

A philosopher.

Modelled at Copenhagen, in 1795 ; executed at Rome in marble, in 1797.

GASPARD BARTHOLIN EICHEL.

Bust ; plaster.—Thorvaldsen Museum.

J. KNUDSEN.

Bust ; plaster.—Thorvaldsen Museum.

A merchant at Trondhjem.

H. C. KNUDSEN.

Bust ; plaster.—Thorvaldsen Museum.

Brother of the above.

MADAME HÖYER.

Bust ; plaster.—Thorvaldsen Museum.

This lady is the mother of the Danish painter, C. F. Höyer.

C. H. DONNER.

Bust ; plaster.—Thorvaldsen Museum.

A merchant at Altona.

MADAME KRAUZE.

Bust ; plaster.—Thorvaldsen Museum.

MADAME DE REHFUSS.

Hermes ; plaster.—Thorvaldsen Museum.

BARON D'EICHTHAL.

Bust ; plaster.—Thorvaldsen Museum.

A banker at Munich.

PRINCESS BARYATINSKA.

Bust ; plaster.—Thorvaldsen Museum.

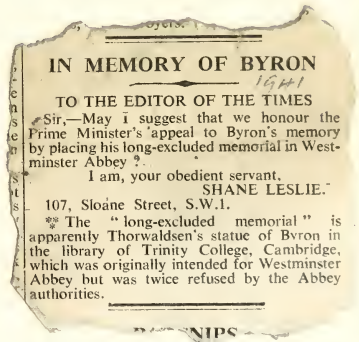
Model for the statue.

PRINCESS NARISCHKIN.

Bust ; plaster.—Thorvaldsen Museum.

COUNTESS POTOCKA.

Bust ; plaster.—Thorvaldsen Museum.



SIR THOMAS MAITLAND.

Colossal bust ; plaster.—Thorvaldsen Museum.]
Modelled at Rome, in 1818–19, for the monument.

THE DUKE OF SUTHERLAND.

Bust ; plaster.—Thorvaldsen Museum.

LORD WILLIAM BENTINCK.

Hermes ; plaster.—Thorvaldsen Museum.

LORD EXMOUTH.

Hermes ; plaster.—Thorvaldsen Museum.
An English Admiral.

COUNTESS VON DIETRICHSTEIN.

Bust ; plaster.—Thorvaldsen Museum.

LADY NUGENT.

Bust ; plaster.—Thorvaldsen Museum.

THE LADIES BINGHAM.

Two busts ; plaster.—Thorvaldsen Museum.

LADY SANDWICH.

Bust ; plaster.—Thorvaldsen Museum.

MR. ALEXANDER BAILLIE.

Bust ; plaster.—Thorvaldsen Museum.

MR. DIWET.

Bust ; plaster.—Thorvaldsen Museum.

MRS. HOPE.

Bust ; marble.—In England.
The plaster is in the Thorvaldsen Museum.

THE MESSIEURS HOPE.

Two busts ; marble.—In England.
The plaster models are in the Museum.

COUNT SOMMARIVA.

Hermes ; marble.—Thorvaldsen Museum.

COUNT SOMMARIVA.

Bust ; plaster.—Thorvaldsen Museum.
Executed several years later than the preceding bust.

MARCHESA DE FIRENZE.

Bust ; plaster.—Thorvaldsen Museum.

PRINCE BUTERA.

Bust ; plaster.—Thorvaldsen Museum.

PRINCESS BUTERA.

Bust ; plaster.—Thorvaldsen Museum.

GIOVANNI TORLONIA.

Bust ; plaster.—Thorvaldsen Museum.

Duc de Bracciano.

GAZI-EDDIN-HEYDER.

Bust ; plaster.—Thorvaldsen Museum.

National costume.

Modelled at Rome, in 1824, after a portrait of this King of Oudh, who was the author of a Persian grammar, and of the celebrated Persian dictionary entitled *Haft culzum*, or “The Seven Seas,” because it is in seven volumes. These two works are highly esteemed by Orientalists.

VITTORIA CARDONI.

Bust ; plaster.—Thorvaldsen Museum

Modelled at Rome, in 1821

PORTRAIT OF A MAN.

Bust ; marble.—Thorvaldsen Museum.

Unknown.

The plaster is also in the Museum.

PORTRAITS OF MEN UNKNOWN.

Twenty-one busts, or hermes ; plaster.—Thorvaldsen Museum.

PORTRAITS OF WOMEN UNKNOWN.

Ten busts, or hermes ; plaster.—Thorvaldsen Museum.

PORTRAITS OF CHILDREN UNKNOWN.

Two busts ; plaster.—Thorvaldsen Museum.

III.

MEDALLIONS.

THE PHILOSOPHER HENRI STEFFENS.

Bas-relief; plaster.—Thorvaldsen Museum.

Modelled at Nysö. in 1840.

PROFESSOR E. H. LÖFFLER.

Bas-relief; plaster.—Thorvaldsen Museum.

E. H. Löffler was Professor of Drawing in the Academy of Fine Arts at Copenhagen.

Among the pupils whom this school produced was Rietschel, of Dresden, who executed a large number of public monuments. He died four or five years ago. Drake and Albert Wolff, of Berlin, and Blaeser, of Cologne, were also pupils there; and they endeavoured to preserve their art in the path traced by their masters. Drake is a compatriot of Ranch, having been born in the principality of Waldeck. At the Universal Exhibition held in Paris, in 1867, he obtained one of the first-class prizes for his equestrian statue of King William of Prussia. Albert Wolff has executed several public monuments in Germany. Schadow and Schwanthaler were friends of the sculptor, and they profited by his counsels, which were followed at Copenhagen, by the brothers Tenerani, Louis Bienaimé, and Pierre Galli, who was the last pupil who worked with Thorvaldsen, and to whom the direction of his studio was confided in his absence. He executed the medallions for the Torlonia Palace; they were only sketched by Thorvaldsen. He afterwards executed a number of small statues and bas-reliefs, which adorn the *loggie* of the Vatican, and are justly admired. His large statues are less successful. Émile Wolff, who is established at Rome, and enjoys a well-deserved reputation, has piously adhered to the teaching of his venerated masters. Among his numerous works I may mention the statue of Prince Albert, in the Isle of Wight; the *Wounded Amazon*, at Eaton Hall, the seat of the Marquis of Westminster; the *Four Seasons*, bas-reliefs, one of which, the *Winter*, has been repeated more than fifty times in marble.

FIGURE OF A WOMAN UNKNOWN.

Bas-relief; plaster.—Thorvaldsen Museum.

VARIOUS SUBJECTS.

I.

STATUES.

A YOUNG SHEPHERD.

Statue ; marble.—Bought by M. de Krause, of Wilsdruff, near Dresden.

He is seated on a rock, the right leg raised, the left hand resting on his crook. His dog is on the right.

Modelled at Rome, in 1817. This composition has been executed in marble several times. Repetitions of it were bought by Lord Grantley, Count de Schönborn, and M. Donner, of Altona. In Count Schönborn's marble, a syrinx is placed beside the foot of the figure. Another bronze was cast in Paris in 1828. The plaster model and a repetition in marble are in the Thorvaldsen Museum.

A ROMAN SOLDIER.

Statue ; plaster.—Thorvaldsen Museum.

A soldier, leaning against a rock, turns his head in the attitude of listening. He was to have figured on the right of the frontal in the *Sermon* of Saint John the Baptist.

A JEW.

Statue ; plaster.—Thorvaldsen Museum.

This personage, who is sitting in an attentive attitude, was also to have been placed in the group of Saint John.

A DANCER.

Statue ; marble.—Bought by M. Torlonia, Rome.

A variation of the preceding statue. The head is turned to the left, and the two arms have been lowered, so that the statue might be placed in a niche.

Modelled shortly after the preceding work. The plaster model is in the Museum.

A YOUNG DANCER.

Statue ; marble.—Bought by M. Torlonia, Rome.

The young girl has set down her basket before her. She is dressed in a robe, which has slipped down over her arm, leaving the bosom partly uncovered. Her hair is gathered upon the top of the head.

Modelled at Rome, in 1837. A copy in marble, the plaster model, and a sketch, are in the Museum.

A DANCER.

Statue, sketch ; plaster.—In the possession of the Baroness von Stampe, at Nysö.

The young girl is holding a tambourine.

A small sketch of this figure is in the Museum.

A YOUNG GIRL.

Statue, sketch ; plaster.—Thorvaldsen Museum.

She carries a basket of flowers, and is presenting a rose.

A YOUNG MAN.

Statue ; sketch.—Thorvaldsen Museum.

This young man is standing up, he leans upon the trunk of a tree ; his dog is beside him. The right hand of the statuette is wanting.

A LION COUCHANT.

Statue ; sketch.—Thorvaldsen Museum.

Modelled at Rome, in 1825, and probably destined to form a portion of the monument to Prince Schwarzenberg. The plaster model is also in the Museum.

II.

BAS-RELIEFS.

THE BARONESS VON STAMPE AND HER CHILDREN.

Bas-relief, sketch ; plaster.—Thorvaldsen Museum.

This composition represents an interior in the château at Nysö. Thorvaldsen leans upon an easel, on which is displayed a sketch of the apostle Saint Andrew. In front of him sits the Baroness, her two daughters at her side. On the other side her young son is playing with the water-cup of the artist.

Modelled at Nysö, in 1840.

BARON VON STAMPE AND HIS SONS.

Bas-relief, sketch ; plaster.—Thorvaldsen Museum.

The scene is on the sea-coast, which bounds the Baron's estate. The Baron has just bathed, and is drying himself. The eldest son, who is also nude, is riding a horse into the water ; the other son is returning from hunting, and exhibits his game.

A HUNTER ON HORSEBACK.

Bas-relief; plaster.—Thorvaldsen Museum.

He is clothed in a lion's skin. One end covers his head. Over his shoulder he carries a lance, from which hangs a hare. His horse is trotting.

Modelled at Rome, in 1834.

A HUNTRESS ON HORSEBACK.

Bas-relief; plaster.—Thorvaldsen Museum.

She is clothed in a short tunic, over which is placed a wild boar's skin. She holds a bow in her right hand, and puts the left back, in the act of taking an arrow from her quiver. A dead bird hangs from her girdle. A dog is running beside the horse.

Modelled at Rome, in 1834.

VICTORY CROWNING A WOUNDED WARRIOR.

Bas-relief; plaster.

An officer, wearing modern uniform, is stretched upon the ground; his hand still grasps his sword. Victory holds a crown over the head of the dying man.


Destination unknown. This bas-relief has not been executed in marble.

LONDON :
R. CLAY, SONS, AND TAYLOR, PRINTERS,
BREAD STREET HILL.



84-B31510





Special
Q4-B31510

GETTY CENTER LIBRARY

